The NEW YORK

CLIPPER

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

JANUARY 2, 1918

PRICE TEN CENTS

THE NATIONAL THEATRICAL WEEKLY

GRANT

CLARKE

who in the past four years has written more hit songs than any other lyric writer, wishes to announce his return to his old love

LEO FEIST

who will shortly release some of his new novelty songs.

THE FOLLOWING ARE SOME OF HIS PAST SONG HITS:

"Get Out and Get Under"
"You're One in a Million"
"You're a Million Dollar Doll"
"He's a Devil in His Own Home Town"
"I Was Never Nearer Heaven in My Life"
"You're a Wonderful Girl"
"I Love the Ladies"
"Back to the Carolina You Love"
"Sit Down, You're Rocking the Boat"
"Ragtime Cowboy Joe"
"You're a Doggone Dangerous Girl"
"Winter Nights"
"Honolulu, America Loves You"
"I Know I Got More Than My Share"
"I Called You My Sweetheart"
"There's a Little Bit of Bad in Every Good Little Girl"

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Founded by FRANK QUEEN, 1853

NEW YORK, JANUARY 2, 1918

VOLUME LXV—No. 48
Price, Ten Cents

HYLAN NAMES NEW LICENSE HEAD

DEPUTIES STILL TO BE CHOSEN

John F. Gilchrist is the new czar of the amusement business in New York City, having been appointed Commissioner of Licences by Mayor Hylan. Gilchrist was under sheriff under Harburger and Smith, at a salary of $6,000. As License Commissioner he will receive $7,500.

The deputy commissioners have not yet been appointed but the names of Dave Steinhardt, theatrical lawyer, and Sammy Kraus, manager of the Olympic Theatre, have been mentioned as possible appointees for these positions.

The Commissioner of Licenses of New York City is one of the most important personages in the Mayor's cabinet. He practically controls the amusement situation in the metropolis. He says what kind of amusement the public of the greater city shall or shall not have. Resorts of every kind and description catering to the public by giving it entertainment, must go to him to get permission to exist. And after getting that permission they must be conducted along lines determined on by him. Dramatic and vaudeville theatres, motion picture houses, cabarets, dance halls and all similar resorts come under his jurisdiction.

Peter J. Brady, of Queens, had been considered the winner of this plum up to the very last and his not getting it came as a surprise in some quarters.

Brady is a strong labor man, being closely allied with the printing trades and as soon as his name was mentioned for the job, it is said theatrical interests at once started the machine in motion to oppose his selection and whatever plans had been made to appoint him were ditched at the last moment.

The anxiety of the theatrical people was because of Brady's strong labor leanings and the fact that the Commissioner of Licenses is a factor in deciding questions between managers and agents and managers and stage hands, which are becoming more and more frequent. Brady's leanings would unquestionably cause him to decide against managers in all cases where labor was concerned and theatre people felt that his decisions could not be unbiased.

The new commissioner will take office at once and begin executing its duties as soon as the deputies are named.

THEATRE MEN BEAT REFORMERS

NASHVILLE, Dec. 31.—Reformers and professional agitators made an immense howl here Sunday when four of the local motion picture houses gave special performances for the poor. The agitation was laughed down, however, the police refusing to close the houses in spite of their clamor. Capacity business was done at all the theatres, the Strand, Fifth Avenue, Crystal and Knickerbocker, managed respectively by Tony Sudekin, Wiley Williams, Carson Bradford and William Wassman. These managers donated the gross receipts to the fund for helping the Nashville poor. The entire working forces also donated their services.

CHICAGO OPERA LEASES HIP.

The Chicago Opera Co., which is to begin a season of four weeks at the Lexington Avenue Opera House late this month, has leased the Hippodrome from Charles Dillingham for a number of Sunday concerts beginning Jan. 27.

Big stars will be presented at these concerts, Galli Curci having been scheduled for the Sunday that falls on Feb. 3. Melba, it is said, has also been assigned a date and negotiations are understood to be under way for the appearance of Mary Garden, who, having carefully refrained from appearing at the many benefits that have been given in the last year, is expected to draw very strongly.

The Hippodrome was engaged for these concerts because it is felt that the Lexington avenue house is somewhat out of the way for patronage on the Sabbath. The concerts will be another competitor with the Winter Garden, Century and Metropolitan Opera House for Sunday business.

TELEGRAM COSTS HIM $200

As the result of a delayed telegram, Bert LaMont, vaudeville producer, is out some two hundred dollars, the railroad fare for five people from Ohio and back.

Gus Sun, who books LaMont's act "The Montana Five," wired the owner that the act should jump from Springfield, Ohio, to Marion. The wire came late and the act, in the meanwhile, did not know where to go from Springfield.

On Thursday, therefore, the entire five rolled into LaMont's office in New York and smiled pleasantly. LaMont nearly fainted, and then tried to fight them all at once for not using more judgment. He wired to Sun for a nearby booking, as the fare back to Ohio looked bigger than ever to him. As a result they played Rochester the last half. LaMont offers to buy dinners for anyone who can explain why they did it.

CABARETS CUT DOWN ACTS

A number of the local Broadway cabarets cut down their shows to very few acts on New Year's Eve, which led to the report that they were discontinuing the entertainment entirely. This report has been denied, however, the managers stating that there is no reason why cabarets should be cut out for a long time to come.

The Tokio Restaurant, on Forty-fifth Street, cut down its cabaret to only three acts, the manager giving as the reason that people would be too drunk to see them, and the noise would be so great that they couldn't work. "People come for a good time, and they entertain themselves," he said. "We give them as many acts as we can, but they are not necessary on such occasions."

PASSPORTS KILL SASSE SHOW

Because he was unable to secure passports for performers, Charles Sasse was prevented last week from sending a show to Mexico City and, as the decision was final, he will not try again until the condition of affairs in Mexico are changed for the better. Sasse had received an order from a Mexican manager to furnish him with a show and secured Mack's Lions, Wallet's Riding act and Fred D'Osta with his trained baboon, and was arranging with a number of others. When he took up the matter of passports he was informed that none would be issued for Mexico for American or English acts for the present.

SIGNS, DARK 6 DAYS, SAVE 20 TONS

BUSINESS NOT YET AFFECTED

The darkening of one hundred theatre signs in New York City will save a little over twenty tons of coal for the six lightless nights per week which have just been ordered by the United States Fuel Administration to stay in effect until further notice. This estimate is derived from figures given out by M. Norden, head of the Norden Electric Sign Company, and J. Leib, consulting engineer of the New York Edison Company.

Mr. Norden stated, however, that the exact amount saved could not be ascertained. His estimate is based upon only one hundred signs, but he admits that there are others not included in the list which would probably bring the saving up five or ten tons more.

The list was compiled by Mr. Norden when theatre managers started making inquiry as to what saving could be effected by the shutting down of display signs and whether or not it would not deprive the Government of a certain amount of the admission tax, by the depression in business which some of them seem to feel will follow the cutting off of their illuminated advertising displays.

The estimate of a twenty-ton saving in coal is arrived at by the following process and based upon the statement of Mr. Leib that 100 ten Watt lamps, of which theatre signs are mostly composed, will consume two and three-quarters pounds of coal per hour, and of Mr. Norden's estimate that there are 102,440 such lamps in the 100 signs that comprise his list, and that the average sign is in operation three hours nightly.

One Hour

102,440 lights, divided by 100 lights equals 1,024.

1,024 times 2¾ lbs. equals 2,816 lbs.

Three Hours—One Night.

2,816 lbs. multiplied by 3 equals 8,448 lbs.

Six Nights—One Week

8,448 multiplied by six equals 50,688 lbs.

50,688 divided by 2,000 (one ton) equals 20 2-3 tons.

The six lightless nights went into effect Wednesday, January 2. Theatre managers have stated that it is too early to ascertain just what affect it would have upon business, as the movement is just in its infancy.

While the two lightless nights were in effect the consensus of opinion among managers was about the same, namely, that no depression was felt.

The manager of the Harris Theatre stated, however, that the darkening of its signs might have some effect upon the business

At the Maxine Elliott and the New Amsterdam theatres, it was said that the movement had been given such wide publicity that the theatregoing public are quite accustomed to the darkness and business is expected to go on as usual.

The following is the list compiled by

(*Continued on page 4.*)

"WOODS HAS HOSPITALITY"

A. H. Woods has a new farce called "Hospitality" of which he thinks very well, and which he may put into rehearsal very shortly.

The piece, it is understood, is based upon the East Indian custom of the host in a house assigning his wife to the task of entertaining any male visitor. An American abroad calls upon a friend in Bombay and gladly accepts the attentions paid him by the wife of the host. Several years later, though, the East Indian visits the United States, and, when calling upon his American friend, insists upon the custom of his own country being observed. Of course, the wife of the American objects and the situations are built around the difficulties that follow.

STAGE HANDS DISCHARGED

There was a young sized riot back stage at the Fourteenth Street Theatre last week when four stage hands, after drinking more than they could manage, joined in a fight that started between one of them and a negro porter. It was going along merrily when Jerome Rosenberg and Charles Morgenstern, who operate the house, interfered, and discharged the entire quartette, but not until they had threatened to pull a strike on the house and do a lot of other things that failed to materialize.

VOGEL'S MINSTRELS CLOSE

CHICAGO, Dec. 25.—John W. Vogel's Minstrels closed the season in Barnsville, December 22. The show opened the season August 3 to good business and continued doing so all through the season. The United States draft took most of Vogel's people, and he was unable to get men to fill the places of the ones drafted. Vogel also had trouble with railroads to move the show from town to town. So he decided to close for the season. Al. Tint, who was featured, is returning to vaudeville for an indefinite period.

PAVLOWA IN PORTO RICO

It is reported that Mme. Pavlowa, who has been touring with her company in South America since last April, is now resting in Porto Rico, where the company is being rehearsed to make another tour of South America, opening the latter part of this month and being booked solid until next November. In the meantime, a representative of Pavlowa is in New York obtaining costumes and scenery to take back to South America with him in time for the opening at The Casino Theatre, Para, Brazil.

TAKE OVER 2ND "EDDIE" CO.

Leffler and Bratton will take over another "Very Good, Eddie" company on Jan. 6 at Des Moines, Iowa, and a cast is now being selected. Joe Page Marber has already been signed. The organization will play up through the middle Northwest and Northwest territory, while their other company will stay in the South and Southwest. William De Rouge has also been engaged.

SCHAEFER ROAD SHOW CLOSES

The road show taken out by Sylvestre Schaefer a short time ago closed last week at Rochester, after having had considerable trouble with transportation problems. Schaefer has gone to Chicago, and will probably get a route over the Pantages time. Doctor Herman, who was also with the attraction, is now playing over the W. V. M. A. time.

THEATRES HAD BEST WEEK OF SEASON

CONTINUED PROSPERITY EXPECTED

The prediction and hope of managers that business would take on a different and better aspect beginning with the New Year, seems to have come true if last week's business can be considered a forerunner of a prosperous season. According to box office men, last week was the best of the season. Christmas Eve, generally considered a dead night, being one of the best ever.

The business of "Miss 1917" at the Century last week increased some $11,000 on the previous week, playing in all to $33,000. The management of the theatre attributed the sudden prosperity spurt to the large influx of soldiers to this city over the holidays.

The Hippodrome, with "Cheer Up," had the biggest week in its history, its receipts being in excess of $70,000. This theatre had a children's audience of over 12,000.

The Princess Theatre, playing "The Grass Widow," played to about $5,000.

At the Cohan and Harris office, it was stated that a wonderful week had been enjoyed and that prosperity is looked forward to for some time to come.

At the Knickerbocker business was considered above that of the week before.

"Blind Youth" at the Thirty-ninth Street Theatre played to about $7,000. The management there stated that the future looked very optimistic.

The Eltinge, playing "Business Before Pleasure," ran to $12,000. It was stated here that the public had got sick and tired of being bulldozed by the daily papers, telling of the hard times for, when people believe that hard times are at hand they are going to hoard and save.

"Parlor, Bedroom and Bath," its first week at the Republic, drew $8,200, with a splendid advance on this week.

The Fulton Theatre, with "Words and Music," drew over $10,000.

Fred Stone in "Jack o' Lantern" at the Globe, could not have done any better than it has since its opening, as the house is practically sold out every night.

Even the newer shows, such as "Flo-Flo" and "Yes or No," are playing to better business.

HIP ENGAGES HOUDINI

Houdini, the "Handcuff King," has been signed to present a new act at the Hippodrome beginning Jan. 6, as the regular spring feature that the big house always puts into the show about this time of the year.

The act will be known as "The Vanishing Elephant," and "Lena," the big Powers pachyderm, will be the star actor. As near as could be learned Houdini will have the big beast kneel down before a velvet drop and then, in sight of everybody, disappear. It is stated that, at the time the act goes on, the big tank below the stage will be filled with water.

SUES FOR SEIZURE

The Progressive Amusement Company has started suit against Benjamin Horn, a marshal, for seizing property that he should not have.

It appears that a man named Ishman owed Frank Quinn, an actor, some back salary, and when the judgment was rendered in favor of Quinn, Horn seized property that belonged to the Progressive Amusement Co., instead of Ishman, and put it up for sale. On Jan. 8 the title of the property will be proved.

NEW HOUSE NEARLY READY

The new house being erected at Stapleton, Staten Island, for Johnson & Moses, is expected to be ready for opening on March 1 with a program of feature films and vaudeville. The firm also has the Empire in Paterson.

WON'T RELEASE BENNETT

A threat of injunction proceedings against Richard Bennett has made the latter remain with "The Very Idea" company in Chicago.

Bennett rehearsed for two days with "Maggie," Edward Peple's new play. When George M. Anderson found out that he was rehearsing with that production he threatened to bring court proceedings against him unless he stopped the rehearsals and continued to play with "The Very Idea." Bennett had a contract with Anderson and Weber, producers of "The Very Idea," which opens at the Garrick next week, in Chicago. Under the contract he was to appear in that play during its New York and Chicago run. Bennett did not want to leave New York and, when the show started on the road wanted to quit, giving as his reasons that Adrienne Morrison, his wife, was in the "Yes and No" company in New York and did not want to leave.

CIRCUS CLOWN SHOT TO DEATH

KANSAS CITY, Mo., Dec. 25.—Eddie Eckert, aged twenty-five, formerly a clown with the Barnum and Bailey Circus, was shot and killed early today by an unidentified man who escaped. A motor car, with drawn curtains, stopped on a corner in the outlying section of the city. The man dragged Eckert from the rear seat to the pavement, steadied him with some difficulty and shot him through the head with the revolver. The slayer then re-entered the car and drove away. Before the body was removed, and while several persons were gathered about it, a car drove up and the occupant alighted. Turning a flashlight on the face of the dead man, he remarked: "Well, I guess Eddie's dead." Witnesses of the killing declared the man, who hurried away again, was the slayer.

SHOWS ARRIVE LATE

CINCINNATI, O., Dec. 27.—The difficulty of transporting productions to Cincinnati theatres is becoming such a problem that managers are becoming worried. For the last several weeks there has hardly been a Sunday opening in its complete form. The vaudeville houses are suffering, especially, because of the afternoon matinee opening. Acts are arriving late; some not receiving their scenery and baggage in time for even the night performance on Sunday. At B. F. Keith's Katherine Dahl and Chas. Gillon's act had to appear last week with a piano only as the "elaborate scenic" production. It is expected that the vaudeville and burlesque circuits will take up a plan of booking cutting down the "jumps" to a minimum and providing, where possible, motor truck service.

PAT ROONEY IS SUED

Judgment to the amount of $71 was brought against Pat Rooney last week by the Hilltop Auto Station. The amount is for a garage bill. Rooney claims that he gave the money to his lawyer to give to the plaintiff. The plaintiff avers that they only received $30. In the meanwhile the lawyer has made himself scarce, and, from all appearances, Rooney will have to pay it all over again.

CLAIMS PLAY IS STEAL

BOSTON, Dec. 31.—Jane Seagrave has applied for an injunction against Gazzolo, Gatts and Clifford here, producers of a play called "The Unborn Child," now playing at the Globe. The plaintiff claims that the play is an infringement on one she wrote some time ago, entitled "Suffer Little Children to Come Unto Me." Judge Dodge of the United States District Court has fixed January 14 as the date for the hearing.

SHOW MAKES RECORD JUMPS

GRAFTON, W. Va., Dec. 25.—"Her Unborn Child" has just made the season's record for long jumps. The show came from Yonkers, N. Y., to this city to play this afternoon and tonight. Another jump was made from Clarksburg, this state, to Tarentum, Pa., and back to Charleston, this state. With the exception of Grafton the show played two nights in each town.

FEAR RAILROADS WILL BE WORSE FOR SHOWS

GOV'T. CONTROL WON'T HELP

Apprehension that railroad conditions for travelling productions will fare but little better now that the roads have come under Government control than they did when the lines were being operated by the different systems was widespread among producing and other managers during the last week.

To begin with, the managers feel that everything, whether it be theatrical or other property, will be sidetracked in favor of army movements to a greater extent even than they have been in the weeks since war began, because the Government, having the lines now under its direct control, will bend every energy toward rushing soldiers and supplies to the seaports. In such a situation, managers feel that there will be but small chance for a theatrical company to get anything like the service that is necessary to allow for operation at a profit. The missing of one performance a week, now no uncommon occurrence, is sufficient to kill more than one company these days.

Then, what provision is made, is expected to be insufficient. The fear is entertained that only one car will be obtainable where two are necessary, requiring the cutting down of productions to the bone, and, in many cases, the carrying only of drops and such other material as can be tacked on house frames at the different theatres.

Accommodations for the carrying of casts are likewise expected to be worse than at present. Already the Chicago, Milwaukee and St. Paul has cut out its observation cars, as have the Great Northern and the Chicago & Alton. It is even hinted that parlor cars may be shortly eliminated from trains, thereby making jumps of any distance a practical impossibility for large companies.

It is possible that the United Managers' Protective Association will endeavor to have the Government look favorably upon the moving of theatrical companies, but, unless its influence is effective, small hope is held out for even maintaining the present standard of poor service obtainable.

BILLIE BURKE SUES HOPKINS

Billie Burke has begun suit against Arthur Hopkins for $34,500, which she alleges, is due her under the terms of a thirty weeks' contract, entered into at the time of the production of "The Rescuing Angel" early this season. The contract called for a salary of $1,500 and 37½ per cent of the profits with the guarantee that Miss Burke's share was to be not less than $45,000. The play lasted seven weeks.

VANDERBILT TO OPEN SOON

Lyle D. Andrews will open his new theatre, the Vanderbilt, early this month, with "Honor Bright," a musical production. It was written by Catherine Chisholm Cushing and the music is by Harry Carroll, who also helped produce it. In the cast will be Grace La Rue, Felix Adler, Anna Wheaton and Charlotte Granville.

VAUDE. GETS LAURA HOPE CREWS

Laura Hope Crews has effected an agreement with Grace George by which she is permitted to present a condensed version of "Divorcons" in vaudeville in the near future.

CRAWFORD NAMES NEW PLAY

Clifton Crawford has decided to name his new musical play "Fancy Free." It will be given its first performance on January 17 at New Haven, Conn.

VAUDE GETS "THE AVENUE"

"The Avenue," one of the Washington Square Players' plays, is expected to be shown in vaudeville.

SIGNS SAVE 20 TONS

(*Continued from page* 3.)

Mr. Norden upon which the saving of coal was estimated:

Name of theatre.	Number of lights.
Arena	600
Astor	500
Belasco	400
Bijou	300
Booth	400
Broadway	1,200
Bronx Opera House	1,250
Bunny	600
Burland	800
Casino	1,100
Century	1,200
City Hall	900
Claremont	950
Cohan	600
Columbia	800
Comedy	300
Cort	400
Crescent	600
Criterion	800
Drury Lane	300
Eighty-first Street	1,100
Elsmere	600
Eltinge	500
Empire	400
Forty-eighth Street	800
Forty-fourth Street	1,200
Fulton	800
Academy	1,700
Audubon	200
City	200
Crotona	700
Riveria	1,500
Riveria, Roof	400
Gayety	600
Globe	1,100
Grand Opera House	800
Lexington	1,200
Harris	600
Hippodrome	1,200
Hudson	600
Colonial	4,000
Alhambra	1,100
Harlem Opera House	2,000
Palace	1,100
Riverside	1,200
Royal	1,800
Orpheum	1,100
Bushwick	900
Madison	400
Monroe	500
Greenpoint	400
Prospect	800
Keystone	1,200
Knickerbocker	800
Liberty	900
Little	40
American	1,100
Circle	900
Forty-second Street	1,100
Greeley Square	1,200
Lincoln Square	1,200
Boulevard	1,200
New York	8,000
One hundredth and Sixteenth Street	1,100
Seventh Avenue	1,100
Orpheum	900
West End	1,200
Avenue B	1,400
National	1,200
Delancey Street	1,200
Longacre	1,100
Lyceum	900
Lyric	1,200
McKinley Square	600
Manhattan Opera House	600
Maxine Elliott	700
Miner's Bronx	800
Morosco	900
Hamilton	1,100
Jefferson	1,400
Prospect	900
Regent	1,800
Mt. Morris	1,100
Nemo	800
New Amsterdam	1,100
New Fourteenth Street	800
Newmarket	1,000
Rialto	1,500
Republic	3,100
One Hundredth and Twenty-fifth St	900
Fifty-eighth Street	800
Twenty-third Street	800
Fifth Avenue	800
Princess	1,000
Playhouse	1,200
Park	1,200
Total	102,440

$150,000 WAS LOST IN TWO MONTHS BY CENTURY SHOW

Running Expenses Too High for Even Capacity Business, Is Reason for Closing—Elliott, Comstock and Gest Take House, Moving "Chu Chin Chow" Next Monday

Although no official figures were given out by the management of the Century Theatre, which passed this week out of the hands of Dillingham & Ziegfeld, it was estimated along Broadway Monday night that in the two months during which "Miss 1917" has been running the loss has been approximately $150,000. Some reports were that as much as $250,000 was lost, but these are generally considered to be exaggerated, and the former figure is closer to the truth.

This loss was sustained in spite of the fact that the show has done a good business averaging $25,000 a week. During the month of November the receipts were $120,000, as is shown by the amount of admission tax paid the Government for that month. The show opened Nov. 5.

The running expenses of the show were close on to $45,000 a week, and, with capacity audiences at every performance, only $36,000 in gross receipts would be realized, due to the small seating capacity of the theatre, as compared with its huge running expenses. Even at capacity business, therefore, a loss of nearly $10,000 a week was unavoidable. It is believed the producers thought to make this up, in time, by gradually cutting of expenses, dropping off the expensive players and shortening the show.

For heating and lighting alone $1,320 a week was spent, twelve tons of coal a day being necessary, while the electricity cost $600 a week.

Otto Kahn, who backed the show, withdrew his support when it became evident that the house was of necessity a losing proposition, and Dillingham & Ziegfeld finally gave up hope of ever making ends meet, with the result that the players in "Miss 1917" received their notice Monday night.

This failure is consistent with the record of the house, which is famous as a "hoodoo," never having made money for anyone concerned. It is believed that the loss sustained by the retiring managers, however, is the biggest in the theatre's history.

Just how the new lessees, Elliott, Comstock and Gest, hope to clear up on the theatre is a matter of much speculation. They have signed up for a term of five years, it is said. They intend to open it on Jan. 14, moving "Chu Chin Chow" from the Manhattan to the Century on that date, one week after the closing of "Miss 1917."

The prospects of the new managers are made more dubious by the fact that they intend to lower prices all along the scale. Where the present management charged $3 for orchestra seats the coming ones will sell them at $2.00 and $1.50, with corresponding lowering in all parts of the house. This will cut down the possible gross receipts on a capacity house down to around $3,000, or a maximum of $24,000 a week. While "Chu Chin Chow" is not nearly so expensive a show to run as was "Miss 1917," it is nevertheless evident that they will be running on a close margin.

Opinion among theatrical men, however, is that Elliott, Comstock and Gest know what they are doing, having been successful in everything they have touched so far, and popular surmise is to the effect that they will break the 'hoodoo."

The new deal gives the Elliott firm the control of three houses in New York, the others being the Manhattan Opera House and the Princess. They have announced that the Manhattan will house exclusively melodramatic production, and one for production in the near future is already being prepared.

Until this one is ready the Manhattan will be occupied by "Experience," the morality play which played the Casino several seasons ago, and has been playing in Philadelphia for some time. This will go in on Jan. 14, simultaneously with the opening of "Chu Chin Chow" at the Century.

In the future, the Century will be used exclusively for musical productions, it is announced. At the closing of "Chu Chin Chow," Oscar Asche's London production, "The Maid of the Mountain" will go in that house. Arrangements have already been completed for the American presentation of this spectacle.

The Princess will follow its past policy of presenting intimate revues.

The new management also assumes control of the Century Roof, but just what use this will be put to is not yet known.

F. O. Miller, at present managing the Manhattan, has been appointed manager of the Century, and, for the present, will be in charge of both houses.

TYLER BROOKE

Tyler Brooke, whose picture appears on the front cover of this issue of THE CLIPPER, made his stage debut following George M. Cohan in the title role of the "Yankee Prince," after which he played the juvenile lead in the "Rose Maid." Following this he was featured in vaudeville with Liane Carrera and appeared in "Oh, I Say" at the Casino and in "Fads and Fancies" at the Knickerbocker, "Around the Map" at the New Amsterdam, "Go To It" at the Princess, and last spring played the leading role in "Girls Will Be Girls."

His last and present engagement is with Oliver Morosco in "So Long, Letty."

MANAGEMENT DINES ATTACHES

UNION HILL, N. J., Dec. 30.—The management of the Lincoln Theatre in Union Hill gave a dinner to its attaches in a restaurant adjoining the theatre after the performance last week. George Frankenstein acted as toastmaster and Manager Fred R. Willard took the place of General Manager K. T. Marvin, the latter being unable to be present. He was presented with a set of ivory dishes and a box of cigars.

LOEFFLER MAY BUILD THEATRE

John Loeffler, of Loeffler & Bratton, is looking over a site in West Forty-fifth street, where he may erect another theatre for the Long Acre District. He has the necessary backing, and is devoting his time to the selection of a site.

SINGER HELD FOR SHOOTING

Rose Hubert, a musical comedy actress and cabaret singer, was arrested on New Year's day and held in $5,000 bail, charged with having shot Earl A. Lewis of 512 East One Hundred and Fifty-ninth street, the Bronx. Lewis, who is in a serious condition at the Lincoln hospital, is also under arrest, charged with having shot himself.

Lewis was shot while in the apartment of Mrs. Hubert at the same address he gave for himself. He was shot through the right side near the chest. He is a marine engineer.

CLEDA BLETT IS DEAD

Cleda Udora Blett, a burlesque actress, died last Tuesday in Misericordia Hospital, New York, aged twenty-two years. She had been connected with burlesque for three seasons and has played with "The Girls from Joyland," "French Models," and Fay Foster Co. and this season was with the "Bon Tons." She was the wife of Wilfred Blett, a singer. The body was removed to the Winterbottom Funeral Home, where services were held to-day.

BOSTON MANAGER MARRIES

BOSTON, Jan. 1.—Thos. B. Lothian, assistant manager of the Colonial Theatre, married Emily Davis Higgins (non-professional), to-day at Providence, R. I., the Rev. H. E. Krom officiating. On their return from a short wedding trip Mr. and Mrs. Lothian will make Brookline their home.

"INDESTRUCTIBLE WIFE" OPENS

WILMINGTON, Del., Jan. 1.—Grace George and company gave the first production of "The Indestructible Wife" this afternoon at the Playhouse. The play is by Fred and Fannie Hatton. The company includes Lionel Atwell, Clay Clement, Jr., John Cromwell, Howard Kyle, Jane Houston and Esta Williams. Miss George will take the play to New York late in January.

COMPOSER PETRIE GOES TO JAIL

CHICAGO, Jan. 1.—H. W. Petrie, composer of "Asleep in the Deep" and other popular songs, gave himself up to the Downers Grove police today, after having been sought for four months on a warrant charging abduction. He was taken to the Wheaton jail.

FOX FILM ASKS WRIT

CHICAGO, Jan. 1.—The Fox Film Corporation has filed in the Superior Court a mandamus petition to compel the city authorities to permit the presentation of the photo-play "For Liberty," which deals with the United States participation in the war.

"SEVENTEEN" MAY GO TO FRANCE

CINCINNATI, O., Dec. 31.—Stuart Walker, who is here with his "Seventeen" production, says that he is arranging to send the company to France to entertain the American Expeditionary Forces for three months. Winthrop Ames, who is abroad now, is making the plans, Walker says.

STAGE HANDS LIKE NEW YORK

Several producers complained during the last week of the fact that many stage hands have developed an aversion during the past few months to going on the road with companies. In this respect, they are said to have become almost as bad as chorus girls.

POLI PAYS THEATRE TICKET TAX

WASHINGTON, D. C., Dec. 31.—S. Z. Poli has notified Fred G. Berger, manager of Poli's Theatre, that he will lift the Theatre Ticket Tax from the patrons of that house and pay it himself. This will go into effect at once.

BRAE GOING INTO VAUDEVILLE

Philip Brae is about to take another flier in vaudeville. He will do his single singing act with a piano accompanist.

HELEN MORETTI
Presenting a singing novelty in vaudeville

FORBIDS SUNDAY BENEFITS

JERSEY CITY, Dec. 30.—Charles F. X. O'Brien, Director of Public Safety, has forbidden all Sunday performances in the theatres in Jersey City unless a permit be obtained. This also applies to charity productions.

Applications for the conducting of performances for the Soldiers' Tobacco Fund were readily granted. In fact, all theatres were granted permission, provided that the receipts, minus the cost of operating the theatres, were turned over to these funds.

A protest brought by ten clergymen was the cause of the action. They asserted that the opening of the theatres was a violation of the vice and morality act. They also stated that it would be perfectly proper for the theatres to open, providing that the receipts were given over to the tobacco fund, and contended that only a small percentage of the proceeds were really turned over to the funds.

Later, a letter from the Epworth League stated that they had noticed that although the theatres were filled to capacity on Sundays only a very small amount of money was being turned over to them.

Mr. O'Brien's investigation brought to light that only about $10 from each theatre, with very few exceptions, was given over to the fund. Only one theatre in Jersey City gave more than $50, while others ranged from $4 to $10.

Orders were then immediately issued that no more performances would be given on Sunday unless under the sanction of the Director of Public Safety.

MANY CHANGES ON BILLS

At the Colonial, Adelaide Francis, who worked in number two, was seized with a chill after the matinee performance Monday and was unable to return for the evening show. Manager Darling switched the show round and on Tuesday put Chief Capaulican in her place. Miss Francis is at present resting in her apartment at the Hotel Woodstock, where the doctor has diagnosed her illness as congestion of the lungs. She expects to be able to work next week.

Eva Tanguay, booked to appear at the Alhambra this week, lost her voice Saturday and was scarcely able to finish her show at the Royal. She is still unable to work, but it is expected that another week will find her in condition again.

The Takei Japs, scheduled to open the show at the American, did not appear on Monday, their place being taken by DeArmo and Marguerite.

Dorothy Brainerd, in number two spot at the Orpheum, did not appear in time for the matinee, wiring in that she was delayed in transportation. No substitution was made, and Miss Brainerd went on at night.

Two changes in position were made at the Riverside after the Monday afternoon show. Mignon, in number four, was switched to next to closing, and Bankoff and Broske were pushed from that spot up to number four.

Rome and Cox, in number two at the Royal, appeared too late for that position in the matinee, and worked number four instead. All went according to schedule in the evening.

DECREASES CAPITALIZATION

TRENTON, Dec. 31.—A certificate decreasing the capitalization of the Savoy Amusement Company of Camden, which operates theatres and other amusements, was filed with the Secretary of State here to-day. The company decreases its capital stock from $100,000 to $10,000, this to be composed of 1,000 shares, valued at $10 each, instead of $100. Fred E. Moore is the president of the concern, and Frank J. Moore the secretary.

FRANK HALL IS SUED

NEWARK, N. J., Dec. 30.—Frank Hall is being sued for $22,500 by John J. McGovern. The plaintiff asserts that he lent Hall $25,000, and that only $2,500 has been repaid. He also stated that the loan was for a period of ten days. Mr. Hall was formerly proprietor of the U. S. Temple Theatre, in Union Hall.

VAUDEVILLE

FREEZING POOR FIND COMFORT IN THEATRES

VAUD. HOUSES SUPPLY SHELTER

Nearly one hundred persons were housed in several Keith and Proctor theatres on Sunday night, having been driven out of their homes by the record cold spell and the lack of coal. As soon as the gravity of the situation became evident, E. F. Albee and F. F. Proctor advised the local police stations that all seeking shelter would find welcome in their theatres.

The twelve Proctor houses and the five Keith theatres were kept open all night, with heat on full blast, for anyone who might care to take shelter there. As the offer was not received by the police stations until late Sunday, however, comparatively few appeared. At the Colonial people came in at various times of the night, but at the other Keith houses no one was present.

Between fifty and seventy-five spent the night in Proctor's 125th Street Theatre, and a dozen sailors were housed in that company's 23rd Street house. The other theatres, although open and waiting for guests, remained unvisited.

The two managers are not discouraged, however, at the little notice taken of their offer, as they have been advised by the police that if it had only been received earlier thousands would have been sent there, who were otherwise forced to stay in their freezing homes or in the streets. They, therefore, intend to keep the houses open to the suffering every night when the temperature makes it necessary.

"We do not intend to turn our theatres into lodging houses," said Mr. Proctor, "but we are glad to house those who would find no comfort elsewhere, and on cold nights throughout the Winter we will keep our furnaces going and our doors open for anyone who chooses to come in and spend the night."

GIVE PARTY FOR SCHILLER

ATLANTA, Dec. 31.—A Christmas surprise party was tendered E. A. Schiller, general manager of the Loew Southern Circuit of theatres, on the stage of the Grand Theatre after the performance last week. There were about seventy-five persons present, including the house staff, executives and performers on the bill.

On behalf of the stage employees Stage Manager James Bramlett, Chas. Camp and Ed. Davenport presented Mr. Schiller with a diamond studded Shriner Scottish Rite pin. The musicians of the house presented him with a pair of Shriner cuff buttons.

A banquet was served later, attended by the performers on the bill, including Grey and Old Rose, Alexander and Swain, Duncan and Holt, Eugenie Le Blanc, the Four Avollos and about twelve professional soldiers who are at Camp Gordon, close by.

MEYERS' MINSTRELS DISBAND

BIRMINGHAM, Ala., Dec. 29.—Harry A. Meyers' Novelty Minstrels, which played the Lyric Theatre here the last half of this week, disbanded tonight on account of two of the members, Jules Hummel and Jack Hoffman, leaving the act. Meyers will return to Philadelphia with Ben Burke and Tom Curley, the other two men in the turn, and reorganize it so that he can open shortly after the beginning of the New Year.

HAS A NEW ACT

Camille Personi has just secured a new act, written for her by Jean Havez, in which she will feature some Spanish ragtime. Rehearsals are to begin at once under the direction of Havez.

WELLS HOUSE CHANGES POLICY

ATLANTA, Dec. 29.—The Strand Theatre here, which is one of the Jake Wells string of houses that has been dark for the past week, will inaugurate a new policy of vaudeville and motion pictures on New Year's Day. The vaudeville will be furnished by the United Booking Offices, but the number of acts to be used could not be ascertained.

During the past year the policy of the Strand has been somewhat irregular, as it has been changed on numerous occasions. The house was recently operated as a tabloid and feature picture house, playing girl acts running about one hour. This policy was abandoned two weeks ago, the house returning to a straight picture policy and then shutting down shortly afterward to be prepared for the new policy.

At the present time, Wells is running the Lyric Theatre only a few blocks away from the Strand, where vaudeville acts supplied by the Family Department of the U. B. O. are presented. The policy in this house is five acts and a feature picture playing to a fifty-cent top. It is said that the Strand will probably play three vaudeville acts and a feature picture to a top price of fifteen cents.

RETURNS TO ACT SHE LEFT

Betty Evans, who left an act belonging to George Choos last week, has returned to it, and is now working. Miss Evans was contracted to appear in "Please, Mr. Detective," which worked in Battle Creek, Mich., this week. She left last Monday, just after rehearsals were finished. On Saturday she sent in word that she was willing to come back, and was promptly shipped to Michigan.

It is thought that Miss Evans' return was brought about largely by the action taken by the N. V. A. last week in two similar cases, those of Joe and Gertrude Purtelle, both working in one of Choos's acts. The organization, on complaint of the producer, stopped them from working indefinitely, for breaking their contracts.

DISSOLVE MORE PROCTOR COS.

Applications were filed at Albany this week for the dissolution of four of the F. F. Proctor corporations in this city, the One Hundred and Twenty-fifth Street, Twenty-third Street, Fifty-eighth Street and Fifth Avenue. Each company was incorporated at $1,000, and F. F. Proctor subscribed to ten shares of the capital stock. Several weeks ago five of the Proctor companies were dissolved, the company giving as its reasons that they had never been made use of, although primarily formed to build theatres and carry on amusement enterprises.

SCHILLER COMING TO NEW YORK

ATLANTA, Dec. 31.—E. A. Schiller, general manager of the Southern Loew Circuit, leaves here tomorrow for New Orleans, where he will be for several days, and then proceed to New York. He will confer with Mr. Loew regarding the extension of the Southern Circuit of theatres.

SPARKS ACT BOOKED

John G. Sparks and company, presenting an act entitled "A Bit of Old New York," was booked on the Loew circuit this week by Charles Fitzpatrick, and opens in Boston Monday. Four people are in the cast of the play, which is a novelty comedy. It formerly worked U. B. O. time.

YOEMANS HAS NEW ACT

George Yoemans will shortly appear in local vaudeville houses with a new act, written by James Madison. It is entitled "The Editor of the Assassinated Press." Max Gordon is handling the act.

RAISE $1,202.96 FOR RED CROSS

At a special performance of the Butterfield Michigan theatres December 14 the sum of $1,202.96 was raised for the Red Cross.

LOEW ACQUIRES FOUR NEW HOUSES

OPEN IN JANUARY

NASHVILLE, Dec. 31.—Marcus Loew will have four new theatres in the South, according to information received here today. One of these will be the Princess Theatre here, which is expected to open under his management about the middle of January. The other cities in which the houses will be located are Richmond, Norfolk and Charleston.

The Loew Circuit is at present operating theatres in Atlanta, Augusta, Macon, Chattanooga, Memphis, New Orleans, and at the cantonment in Hattiesberg, Miss. These seven houses have been under his management for some time.

Theatres already in operation are to be taken over in all four additional towns, it is said, no new ones being planned. Deals are reported to have been consummated with the managers of important houses in the cities named, whereby the Loew program will enter them in the near future. The names of the theatres in the other cities than Nashville could not be learned.

The dates for the opening of the houses are not definitely decided as yet. It is expected that the Charleston house will open shortly after the Princess here, and the other two will follow immediately.

All four houses will play split weeks, presenting bills of five acts and a feature picture.

The Princess here is at present playing acts supplied by the Family Department of the United Booking Offices. The management has refused to give any explanation of why they desire to change the booking.

SET KELLERMANN OPENING

Annette Kellermann will open out of town on January 7th with her new revue, under the direction of William Morris. The act was written and staged by Miss Kellermann herself. Twenty-five people are in the cast, and the presentation is in twelve spectacular scenes.

Swimming will not be the principal feature of the new act, contrary to precedent. The tank will be there, but it will make up only a small portion of the entertainment, which will consist of singing, dancing, comedy and the other things usual in an entertainment of this kind. The act will probably reach New York late in January.

NEW MONKEY ACT COMING

Bob Everest, proprietor of the act known as Everest's Monkeys, is putting out another turn which will probably be known as "The Monkey Circus," and which is expected to open about the middle of the month. The sets are being made by the Bentley Studios.

JIMMY HANLEY TRANSFERRED

CAMP GORDON, Ga., Dec. 29.—Jimmy Hanley, the song writer, has been transferred to this camp from Yaphank. He is attached to the Headquarters Company of the 320th Field Artillery, and is in charge of regimental theatrical affairs.

BOOKED FOR AUSTRALIA

The Gillis Trio, Cevine Troupe, Gandell Sisters, and several other acts have been booked for Wirth's Australian Circus by Frank Wirth and H. Blumenfeld in the Strand Building. They have been given contracts for fifty-two weeks.

MICHAELS GETS GOLD WATCH

Abe Michaels, assistant manager of Loew's Orpheum, was the recipient of a gold watch as a Christmas gift from the house staff.

ACTORS WANT BANQUET SEATS

Executives of the N. V. A. were kept busy all day Monday returning applications for seats at the banquet planned for New Year's night, but indefinitely postponed. Although the postponement was announced last week, hundreds of applications came in during Monday, and these had to be answered at once, lest the actors journey to the five towns in which the banquets were to have been held. The affair wa sto have been given to the actors by the V. M. P. A., and was to be a synchronous celebration in Boston, New York, Philadelphia, Chicago and San Francisco. It was called off at the request of the National Food Conservation Food Board.

MANAGER DINES ACTORS ON XMAS

INDIANAPOLIS, Ind., Dec. 27.—Manager Charles Eggelson, of Keith's Theatre here, gave a Christmas dinner to every actor playing on his bill and some of the previous week. Those present were: Sally Fisher and her entire company, Gould and Lewis, Rose and Moon, Venita Gould, Mr. and Mrs. Bostwick ("Peacock Alley" Company), Sam Rose, Sam Freis and Mr. and Mrs. Hugh Herbert.

PREPARE TWO NEW ACTS

M. S. Epstin will put out two new acts after the holidays. Both will open in New York in about three weeks. Forrest and McCarthy, in a harp and piano act, with a slight plot running through it, and "On Broadway," with Barrett and Grant, by the same author, are the acts promised.

QUIGLEY ENTERTAINS PRISONERS

BOSTON, Mass., Dec. 30.—John Quigley, well known in vaudeville here, gave a special show on Christmas for the benefit of the prisoners in the State Prison at Charlestown. On the bill were Fatty Arbuckle, Allen and Kingsbury, Ames and Hall, The Great Howard, and Murray Pearl.

SMAW FORMS MINSTREL TROUPE

Stanley Smaw has organized a minstrel troupe which will work local clubs and societies after this week. Seven men make up the act—a quartette, a comedy team, and Smaw himself, who works blackface. They plan to present either an hour's entertainment or a full show.

PERCY HASWELL GETS SKETCH

Miss Percy Haswell has secured the rights to "Cousin Eleanor," in which she will appear in vaudeville. This playlet, which was written by Frances Nordstrom, was used as a vaudeville vehicle by Henrietta Crossman two years ago.

"BOWERY CAMILLE" CLOSES

Charles Kyle has closed with Lottie William in "The Bowery Camille." The act, having played all available time, closed at the Riverside Theatre Dec. 26th. Kyle has gone to his home in New Haven.

WILL PRESENT ROSENER SKETCH

Pliny Rutledge and Lynne Yoder will soon present "The Reunion of Featherbed Lane," a new rural sketch by George M. Rosener. The skit will be produced with special sets and effects.

HAS THREE STAR BILL

LOS ANGELES, Cal., Dec. 28.—The Orpheum bill for this week has three stars as a special attraction. They are Nan Halperin, Emily Ann Wellman and Sophie Tucker.

PLAYLET GETS ORPHEUM TIME

"In the Zone," the Washington Square Players' one-act play, that has been put in vaudeville, has been routed over the Orpheum time, and begins its tour on Jan. 6.

NEW ACT OPENS

"The Venetian Quintette," produced by Harry Sauber, opened Monday at the Majestic Theatre, Perth Amboy.

VAUDEVILLE

PALACE

After the pictures Parish and Peru offered their well known specialty, which has been greatly improved upon since last seen. These two vaudevillians are not alone adept acrobatic and eccentric dancers but manage to intermingle several bits of extra difficult work in the way of unicycle, barrel jumps and accordeon playing, which let them off in fine style, scoring very early and easily.

Donohue and Stewart followed with exactly the same act they have done for the past three seasons and, although following two of vaudeville's best eccentric dancers, Jack Donohue had things his own way with his steps.

Haruko Onuki rendered four high-class ballads. Miss Onuki uses the same gesture at the finish of each, and sings all her songs in the same tempo, but has a pleasing mezo-soprano voice of limited range. She also makes a nice appearance in her quaint kimona and headdress, and had she not sung off key several times, undoubtedly would have met with much better success.

Robert Emmet Keane held over from last week, and also appearing in "The Grass Widow," came next with one new opening song, and some of the oldest gags this reviewer has heard in some time.

Paul Dickey and his company of five closed the first part with "The Lincoln Highwayman," which has been seen here before. The act is working faster, but it seems that the male members of the cast have all assumed the same gestures and dramatic voice quality that Dickey uses and, therefore, their speeches sound all pitched the same, and lose most of their dramatic value.

After intermission, Pat Rooney and Marion Bent offered their new act, "Up Town," in which they show the outside of an apartment house, and put over several songs, gags and dances in fine style. Miss Bent, as usual, is doing all the feeding and Rooney has things to himself from the comedy end. His dancing, after following the other eccentric dancers on the bill, was highly appreciated, and the wardrobe and scenery was all that could be desired. The finishing Chinese number showed Miss Bent in some nifty wardrobe and gave Pat a still further chance to do some more fancy steps.

Mme. Sarah Bernhardt and a supporting company of sixteen, next offered the second act of "Joan of Arc," which was introduced by William Gibson, reading a short synopsis before the act opened.

A corridor leading to the court rooms, in which the various principals are discussing the coming trial, was first seen. The curtain then ascends and a beautiful picture is shown of Mme. Bernhardt, in the center, as the prisoner on trial. The act runs thirty minutes and, for vaudeville, lacks action, but Mme. Bernhardt tells her simple story in a dramatic manner that brought the tension up at the finish, at which time she was compelled to return for a great number of curtain calls.

Harry Fox, assisted by Lew Pollack at the piano, and another, opens his act with a short announcement, only to be interrupted by a persistent assistant, who wishes him luck. The stage hands then all wish him success and the orchestra does the same, starting the act off in a good comedy style. He then sings a nifty little comedy song, and a song he wrote himself. After this he is interrupted again and sings three or four more songs, in which he is interrupted by his pianist, who also renders a dandy medley of popular numbers. Although following Mme. Bernhardt at a late hour, Fox, nattily dressed, of good appearance and telling delivery, kept them all in their seats, and was compelled to make a short speech at the conclusion of his act.

"Circus Day in Toyland" is a mannikin act presented by Mme. Jewell, which closes the show. S. L. H.

RIVERSIDE

Dooley and Nelson, programmed as the boys who do everything, lived up to their billing and, opening the show, ran through a fast routine of songs, dances, and eccentric comedy bits which pleased greatly. The burlesque Cleopatra dance finish won them a big recall.

Chief Caupolican, the Indian orator and singer, followed, and his patriotic recitation and the singing in French of the "Marseillaise" won much applause. His voice is a strong baritone, smooth and even throughout, with some particularly good high notes, which, contrary to the custom of the usual singing single, he does not overwork.

Cole, Russell and Davis started off the comedy section of the bill in excellent shape with their clever sketch "Yeggs." The characters of the two jail birds, who made an attempt to start life anew, by applying for work in a restaurant, were well portrayed by Cole and Davis. The long time which the two "yeggs" have served in prison, however, has left an indelible mark upon both, and results in many humorous situations. Miss Russell, in the role of the restaurant proprietress, played the straight portion of the sketch most acceptably.

George Bancroft and Octavio Broske are presenting a new act built around Miss Broske's well known singing ability. In the little sketch Miss Broske is a temparamental prima donna, who will not sing unless constantly attended by her manager, whom she treats more like a servant than an impresario. Miss Broske, whose soprano voice has been heard in many of the musical comedies and light operas, is singing well, and her selections were keenly enjoyed. The offering will be more fully reviewed under "New Acts."

Bessie Clayton's "Intimate Dance Revue of 1917," playing this house for a second time within two months, was even better received than when it was first shown. Miss Clayton is dancing with the same charm and grace which won her such fame in the old Weber and Fields days, and her support is all that could be desired. Paisley Noon is a valuable assistant and the Mosconi Brothers continue to be a feature.

The Nat Nazarro Troupe opened intermission and scored one of the big hits of the bill. This is about the cleverest aggregation of entertainers that have appeared in vaudeville in months. Starting off like a whirlwind acrobatic turn, it changes to a musical act, and ends with the youngest member of the troupe singing a war ballad and giving a patriotic recitation. The act is billed as "A Variety of Varieties," and it is all of that. There is not a dull moment from the rise to the fall of the curtain.

Eddie Dowling, with a number of stories new and well told, found the going easy, and met with success. Of a pleasing personality, good delivery and the master of several dialects his stories hith the mark.

Robert Edeson and company have in "Pearls," a new crook sketch which deals with the theft of pearls, mistaken identity, thieves outwitting each other, and other familiar phases of crook playlets. The dialogue is dull, and the sketch was so slow in getting under way that Monday afternoon's audience lost interest long before its rather clever climax was reached. It will have to be speeded up greatly, and the situations improved, if it hopes to remain long in vaudeville. It will be reviewed under "New Acts."

Mignon, the mimic, is offering a number of new imitations, among them being Jack Norworth singing his new patriotic number in "Odds and Ends," which she does particularly well. The Frances White bit could well be eliminated.

Katharine Dana's "Fantasia" closed and, considering the lateness of the hour, held the audience well. W. V.

COLONIAL

Gus Edwards built a monument for himself when he produced his new annual review, "The Fountain of Youth." It contains seventy minutes of splendid music, costumes, singers, girls, boys, beautiful scenery, and a comedian that is a marvel at the art of delivering comedy with a capital "C."

Olga Cook took care of her allotment in great shape. She is a pretty girl, and, as a suggestion, should not contort her comely features while striking a high note. This has a tendency to take away from her magnetic personality. Gloria Foy is cute to gaze upon, and is a dancer of ability. Her high kicking is timed to the second. Helen Coyne danced on her toes in a manner that was truly inspiring. Mario Villani, a tenor with a voice of quality, sent across his numbers with a bang. The entire aggregation could not have been better cast. Even the kiddies came in for a big share of the applause.

Edwards' new review is about the best thing in its line that vaudeville patrons ever had the pleasure of witnessing. The patriotic finale, in which war songs, some old and some new, and the allied nations, represented by pretty girls, while Miss Cook and the entire company are singing on the steps of the White House, is a spectacle that will long live in the minds of those that were present at the Monday matinee. The act closed the show and not a person left until the final curtain.

Lohse and Sterling, a pair of nimble athletes, opened the show with an excellent routine of balancing on the horizontal bar and rings. Miss Sterling is physically perfect and shares even honors with Lohse, who balances well and injects a few comedy "gags" while in a dangerous position. They were well received.

Adelaide Francis did not take a bow on account of Boganny's Lunatic Bakers rushing out before she had time to reach the stage. The audience liked Miss Francis and her Grafonola novelty and started to applaud when she finished, but the Bakers used bad judgment by coming out too soon.

Miss Francis sang a couple of numbers that got a good hand. Among them was an Irish comedy song and a ballad. Both of these were employed last week. That is no reason why they should not remain in the act, however, as they are both good numbers.

Owing to an attack of pneumonia which rapidly developed after the matinee, Miss Francis retired from the bill.

Boganny's Bakers offered a fast acrobatic act that contained many good laughs. Eleven men take part, among them being three midgets, who really are the backbone of the turn.

Harry Cooper, in his letter carrier suit and assisted by Jim Rainey, proceeded to entertain with some amusing talk. Some of the lines brought forth hearty laughter. Rainey is an excellent straight and possesses a good singing voice. He rendered a ballad and in the last few bars is joined by Cooper. The melody sent them off to one of the hits of the show.

Misses Lightner and Newton Alexander captured their listeners from the start. Their singing and comedy were the signal for demonstrative applause. The trio blended perfectly and were one of the bright spots on the bill.

After intermission came one of the best sister acts in or out of vaudeville. Yes, the Farber Girls. Constance evidently has taken up voice culture, as her performance has greatly improved in that direction. Her idea of putting comedy over should be studied by many other high salaried comediennes who would learn something of the art. Irene is beautiful to look upon. Her grace and pleasing manner is the personification of class. The girls are sporting new wardrobe that is beautiful to the eye. They stopped the show and were compelled to make a speech before the audience would permit them to retire. J. D.

FIFTH AVENUE

The Taylor Trio, a man and two women, opened the bill with a wire act. They are all good workers, with a routine of feats, some of which require more than average skill. But, in spite of their cleverness, full approval, which should have been theirs, was lacking, and mild applause was all that fell to their portion. The act is showy and well presented, and should go in any company.

Frank Ward, in number two position introduced himself in rhyme, and then gave a soft-shoe dance, doing several unusual steps. Then, on a desk-high "stage," about three feet square, and with a black covering, he gave a series of puppet dances. For this he fastens the puppets or dolls on his hands, using the first and middle fingers of each hand for the legs and feet of the mannikins. Among the dances he thus presents are a Highland fling, an Irish reel, a Lancashire clog, and four or five of the modern sister-team dances. It is cleverly done, and Ward came in for an encore. His soft shoe work proved him to be a good dancer.

Add Hoyt's Minstrels, seen in a tip-top minstrel first part found favor.

Clarice Vance, long popular as a singer of coon songs, was seen here for the first time this season, and was accorded a fair share of approval. Miss Vance is one of the few of our women singers who use a negro dialect when singing a negro song, and this is one of the reasons of her popularity.

Jimmie Hussey and William Worsley, in their skit called "The Fox Hunters," scored the laughing hit of the bill, and were called upon to respond to an encore. These boys are clever and have good material which they put over with a bang. Hussey is a comedian with a style peculiarly his own. He gets laughs from almost everything he says, often because of his natural drollery. Worsley is a good teammate for, while he is the straight man, he is a capital foil to his partner. Hussey sang two comedy songs and, if he had been guided by the wishes of the audience, would have rendered as many more.

Mabel Burke, a fixed favorite at this house, was heard in an illustrated song.

Hermine Shone and company were seen in "The Life of Mary Ann," which depicts a woman from babyhood to motherhood. It is a sort of an allegorical sketch, the descriptive part of which is given before a drop by Poetry. He describes the coming and passing of each stage of the heroine's life, and all the while endeavors to evade Reality, who is continually at his elbow to dispel each of his word painted illusions.

Miss Shone is first seen as a young schoolgirl playing with a doll. Then, as a young miss, she is a graduate, the valedictorian of her class. Next she is a society débutanté, and, as such, meets the man and listens to love's whispers. From this stage to a bride is the next stop, and last she is shown as a mother.

Miss Shone does very good work in the various stages of life depicted, fitting herself to the mind and manner of Mary Ann as time advances. She probably does best as the débutanté and the bride but, as before stated, does all well. She is ably assisted by three men, the work of the juvenile being the best.

The act failed to win the approval it deserved, but when Miss Shone lifted a real baby from a crib the audience woke up and applauded.

Bert Hanlon was one of the favored ones of the bill. The audience warmed up to him and brought him out for an encore. Hanlon "talked" four songs, and got the most possible out of each.

The Four Radium models, living statues, closed the bill and held the audience to the last. They were seen in a number of groupings, all of which were artistic. E. W.

VAUDEVILLE

AMERICAN

De Armo and Marguerite opened the show with their juggling act, and found favor. De Armo, who does the burden of the work, juggled all manner of articles and interspersed comedy stunts for laughs. He is a juggler and a showman. His young lady assistant also does juggling.

Cahill and Romaine, two men, have an excellent song offering. They sing well and put their songs over. The taller of the two has a good double register voice, and sings baritone and soprano, the latter being clear, round and full. They render four songs, one of which is a yodel, capitally rendered. They scored a success.

The Douglas Family, two men, two women and a youth, started with a Scotch number, dressed in kilts. The youth follows with a song, and then one of the women does a rope-skipping dance. A duet by a man and woman is then rendered and the youth is again heard, this time in an Irish song. Then one of the women does an Irish jig, and for a finish the boy sings a patriotic number, the others joining in the chorus.

Ferguson and Sunderland, man and woman, were seen in a well put together song and dance offering. They open with a song, and go into a dance. A comedy dance by the man and an artistic one by his partner follows. Then the man does a remarkable soft shoe dance, which includes many odd and difficult steps and twists. His partner follows with a song, and they dance for a finish.

Lillian Kingsbury, Ned Dano and company, offered their comedy drama, "The Coward," and received approval for their efforts. The sketch tells the story of a husband who wants to join the army and fight for his country (England), but is held back by his wife. All of his fellow workers in the shop where he is employed have joined, and their children call his sons the children of a slacker. Finally, his eldest son, who is sixteen years of age, enlists. And then he is visited by one of his former coworkers in army uniform, who begs him to join the colors. Still he refuses. Then the soldier shows him the conscription order, which pleases him, for now he must join. He asks a few minutes to explain to his wife, and when she learns what he intends to do she shoots him in the right hand. The soldier returns and threatens him with arrest, when the wife confesses. She acknowledges she was wrong, and cheerfully lets her son go, and when the curtain falls it is understood that the husband will soon be well of his wound and able to go also.

Jeanne, an eccentric comedienne, followed the intermission, and was a decided hit. She opens with a male impersonation, singing a song. She then changes to the dress of her sex and sings two songs, closing with an eccentric dance.

Lew Williams and Ada Mitchell have in "In June" one of the neatest and best comedy skits seen this season. It tells of a young couple, after five years of married life, who have each suffered from too much mother-in-law. The husband is tired of the nagging of his wife's mother, and rents a bungalow in the country for two weeks of rest and quiet. The wife has arrived at the same decision, and she rents the adjoining bungalow. They meet, are suspicious of each others' motives, quarrel and finally make up.

Sherman, Van and Hyman, three men, scored the big hit of the bill with their singing act. They all sing, and one of the trio plays the piano. They are comedians as well as singers, and render principally comedy songs. One number, in French dialect, is one of the best songs of its kind that has been heard on this stage. They gave six songs in all, and stopped the show, but would not respond to an encore.

The Renellas, two men, closed the bill with a good acrobatic act. E. W.

AUDUBON

The bill for the first half at this theatre was opened by the Flying De Graffs, who started things rolling before a "S. R. O." house. They do flying trapeze work and have a good, fast routine of stunts. The last one is a thriller.

They were followed by Faber and Taylor, two nuts, who have an act full of bright gags, and who don't have to work too hard to get over. They open before a drop representing a hotel, where the man is apparently being thrown out. He gets over a lot of gags about it, after which the girl walks on, and they go into a series of cross-fire gags concerning things in general, and especially the girl, who is a burlesquer. The girl in the act clowns all over the place, and had the audience laughing at her nonsense all through the turn. They close with a song about coming back to each other when they see one another with other partners.

Brenda Fowler and company, in a dramatic war sketch, were on third. The story concerns a young man who comes from a family of patriots, but who as yet has not heard his country's call. His excuse is that he has to support his mother. His mother, as staunch a patriot as ever there was, keeps trying to get him to enlist, and when she lectures him, and calls him a coward, he refuses absolutely. He then falls asleep, and dreams that the spirit of '76 comes and talks to him. His mother, who has been dreaming all this, wakes up, and he rushes in dressed as a soldier, which puts a punch in the act. The turn has been altered somewhat since last seen by this reviewer. The audience did not seem to fully appreciate this act, for at times it broke into laughter, when very dramatic passages of the play were recited.

The bill was split here by a comedy called "Her Bareback Career," with Alice Howell. The audience just howled with laughter.

Schooler and Dickinson, who followed the picture, have a novelty offering. They open as a high-class singing act, and go into a comedy singing and talking act. The turn opens with the man at the piano, while the girl sings a high-class number. He then plays a solo, while the girl makes a change of costume. He plays in a manner all his own, and seems to get new sounds and harmonies out of his instrument. The girl then sings a popular love ballad, interpolating a few dance steps. This is followed by another song by the girl, while the man accompanies her. She starts to sing a song about the old-time dances, and goes into a number of them. They do a barn dance, and then two waltzes, and go into a line of patter about the old horse that knew his way home. The bits of business that they put in are good, and they closed their turn to loud applause.

Henry Clive was on in number five. He has a burlesque magic act, in which he does several tricks well, meanwhile keeping up a running fire of chatter that got many laughs out of the audience. He doesn't do many tricks, but those he did had the people fooled completely. His bits of business are clever, especially the last, wherein he explains to the audience how to do a trick, while the orchestra plays at full blast, the audience not hearing a word of the explanation. He was well received, and got a fair amount of applause. The last act was Quigley and Fitzgerald, a couple of Irish nuts, who clowned and kidded all over the stage, and had the audience roaring at their hokum and foolishness. The "cheer up and smile" bit of business was the big laugh-getter. They dance a bit, play on whistles, and one of the men gives an imitation of the Irish and Scotch bagpipes. The act is a real comedy turn, and was a dandy finish for a nearly all comedy bill. The program was closed by a William Fox feature. S. K.

CITY

The Perinnes, an acrobatic and gymnastic team, opened the show, and, with their routine of tricks, pleased the audience, which packed the theatre to the doors. The strong jaw and closing tricks are the best in the act. The woman does a few "strong" stunts that went over nicely.

Carrie McManus, who came next, has a good voice, personality, a fine repertoire, and gets over. She gives her impression of Emma Carus singing an Irish song. She puts it over in fine style. She earned an encore, for which she sang a popular patriotic ballad.

Fritzie Leyton, another singer, came on in the third position. Her act is mainly for the purpose of boosting Gilbert and Freidland. She sings one of their numbers, and shows their progress in business.

Charles W. Dingle and Company were on in the fourth position. They have an Irish sketch full of funny lines and, with the right amount of pathos to give it heart appeal. The story concerns a young Irish couple who have to part because the father of the girl will not allow her to marry a poor man. The young fellow goes to America, becomes a power in politics and remains a bachelor because she was the only girl he ever loved. But the woman marries and dies and sends her daughter to him. And he, thinking a baby was coming, gets ready all sorts of baby toys. As a result he has the time of his life explaining their presence when the "baby," now an eighteen-year-old girl, arrives.

Donovan and Murray, two men, followed the sketch. They have a well arranged singing turn and put their numbers over in fine style. The songs and patter mostly concern married life. The songs are clever, though the patter might be patched up a bit. One of the men sings a patriotic ballad that got a good round of applause. Several bits of business in the turn help it along nicely, and, altogether, the act earned a fair-sized hit.

Masquerading under the name of "The Coquette," the "Naughty Princess," an elaborate musical act, came after them. The act is one of the best of its kind, although it does not need chorus men to help it, having merit enough of its own.

The story concerns a Princess, with a habit of playing odd tricks, which gets her into a lot of trouble. The hero, who is the victim of a schoolmate's prank, is hiding from detectives, and, in order to get them out of the way, goes to work for a moving picture firm. The Princess, who is also to act in a film, disguises herself as a gypsy and fools the hero into kissing her. Angry, he refuses to act with her. The Princess, however, has determined to make him her husband, and the way she goes about it furnished the audience with lots of laughs.

The one who plays the part of the young newlywed is a real good comedian, and helps put the act over. Sammy Weston plays the part of the young hero with a touch of humor seldom seen in such acts. He looks well, dresses well, acts well, in fact, does everything well. The chorus girls work well together and the numbers they have are well handled. The act is a winner, and, as it stands, after all cuts, and corrections, should keep on working indefinitely.

Hudson, Smith and Hudson, three women, one of whom is dressed to take off a man, was the last act of the bill. They have a dainty little turn which, although a new one, pleased.

The act is a neat little well staged affair and if the one who does the man takeoff would speak and sing louder, it would be a winner.

"Exile," a five-part Paramount picture, with Olga Petrova, closed the bill, and the audience stayed to see it. S. K.

MAUDE LEONE HAS NEW ACT

Maude Leone has a new sensational act entitled "The Devil's Telephone," from the pen of George M. Rosener.

EIGHTY-FIRST ST.

The bill was opened by the three Mizunos, a Japanese troupe, with one man and two women, one of the latter taking charge of the props. They have a real novelty in their top-spinning and balancing act, in which they do several top-spinning tricks on pieces of wood, swords and so on, and then got into a few balancing stunts that put the act over in fine style.

In the second spot were Subers and Willing, a blackface act. They have a good turn, and work hard to get over, but some of the gags never should have been thought of. On the whole, the act is a pleasing affair. It concerns two darkies who had left home together, and who had been pals all of their lives. One of them gets a letter from his sweetheart, but can't read. The other does it for him, and when the listener likes a line he asks to read it over. The bits of business they work up in doing so are real good. They then switch to some gags about money. The one who can read tells the other one about its value, meanwhile getting all of it that the other fellow has. He finally convinces his pal that he, the uneducated one, owes him, the smart guy, money, when all is said and done.

Maud Earl and Company, who were on third, have a crackerjack singing act. It is a very pretentious affair and scored a decided hit. Before a blue drop, the company (one man) tells the audience that he is vaudeville, and, search as he might, he can't find novelty. Miss Earl then steps out and introduces herself as originality, novelty's sister. Vaudeville tells her that to prove her claim she must stand trial, at which ability will be judge, and the audience the jury. He then changes from the fool's suit he wore as vaudeville to that of a judge. He announces that Miss Earl will sing an opera selection in the costume of the time. She steps out and sings selections from "Traviata. The judge, calling for order, announces that her next will be an Irish number. She then sings a high-class Irish number in appropriate costume. Her next is a modern ballad in which at the climax she sings four notes above high C, and gives an imitation of a flute cadenza. She is then sentenced, and her last number is one on how to get along in vaudeville.

The bill was split here by a rendition of Victor Herbert's music by the orchestra, while slides of our various war Presidents were shown.

The vaudeville portion of the bill was resumed by Clark and Hamilton, a comedian of a peculiar style, and a pretty girl, who is an excellent foil for his humor. He is a rounder, and she a little French girl. They meet and he falls. The line of talk that follows and the bits of business are real comedy. She talks only French at first and he has a hard time getting her to understand him, thus giving him more opportunity to get over some very funny lines. A waiter is introduced, and a new line of gags concerning foods and their prices follows. The man had things all his own way and took advantage of his opportunity. The girl sings one or two numbers in French, which went over nicely, and the man does a little piano playing that gave him a chance for more bits of business. They took an encore and were forced to come back after the card announcing the next act had been placed.

Gilbert and Freidland, the songwriters, came next. Gilbert sings while Freidland plays their own compositions. Gilbert has personality that gets over, and, as a consequence these boys were forced to respond to an encore, for which they sang a number of their old-time compositions. They were assisted by Fritzie Leyton, who sang from a box.

Loyal's dogs, three poodles, closed the vaudeville bill. The dogs work well, and pleased the audience. The act features Toque, who does all of the work, and a clown dog, who is real clever. The program was closed by "The Cinderella Man" with Mae Marsh. S. K.

VAUDEVILLE

MAURICE FREEMAN & CO.

Theatre—*Fox's Jamaica.*
Style—*Playlet.*
Time—*Twenty-two minutes.*
Setting—*Special.*

Maurice Freeman and company are offering a new act with an elaborate setting, showing the outside of an up-to-date apartment house which has lately been purchased by a man who dislikes children. A colored character woman, who is really the cream of the act in the way of comedy relief, shows that even rich people may have twins and baby carriages without rubber tires.

The janitor of the house posts a sign that no children are wanted in the house, and the woman, who is the mother of the twins, sees it and shows distress, as her lease is about to expire. The grouchy landlord, who overacts his part in each instance, appears in the person of Maurice Freeman, and he and a colored woman have several cross-fire speeches, which are old in theme, pointless, and at times more than a neighborhood theatre should permit. The father of the twins has been chosen in the new selective draft, and the mother is worried as to her future.

Here is where the grouchy landlord steps out and explains that, during the Civil War he was allowed to purchase a man to serve in the army in his place, and that the woman he loved had branded him a coward. Since then he has been sore on humanity in general and now offers to take care of the woman and the two children while the father goes to fight for his country.

The act's ending is obvious from the beginning, and the only laughs received are of a questionable character, or those worked up by playing on the sympathy of the audience. In this act, Freeman out-acts everybody else, spoiling the effect and nearly ruining the piece. The only redeeming features in it are the work of the colored mammy and the scenery. As a small time act it is mildly diverting. S. L. H.

BANCROFT AND BROSKE

Theatre—*Riverside.*
Style—*Singing and talking.*
Time—*Twenty minutes.*
Setting—*In one.*

Assisted by a stage hand, Bancroft rolls out a carpet runner, and has it adjusted with great care. He then announces that he is the manager of a great prima donna, and instructs the audience as to the manner in which the temperamental songstress should be received.

Octavia Broske then appears and begins her first selection, but before she reaches the climax discovers that the carpet is too short and persistently holds the high note until the manager rushes out with a rug to fill out the space.

This brings on an argument, which ends with the manager declaring that he is through being her servant, and that he will take the carpet and leave her. Realizing how she has come to depend upon him, she pleads for forgiveness, but he relents only when she promises to love, honor and obey, and finally he insists that she sing a rag selection. Confessing that she has a secret love for this style of composition, she sings a rag song, which carries the act off to applause.

Bancroft has in the act a number of opportunities to display his ability as a comedian, and does well with the meagre material at hand. The idea of the act, however, is far fetched, and ofttimes inconsistent, being little more than a framework for the display of Miss Broske's well known vocal ability. Her selections are good, and she renders them effectively, but a better vehicle would improve matters greatly. W. V.

NEW ACTS

(Continued on page 19)

CARRIE McMANUS

Theatre—*Fox's Jamaica.*
Style—*Singing comedienne.*
Time—*Sixteen minutes.*
Setting—*Olio drop, in one.*

Carrie McManus is a blonde soprano, who has not a wide range of vocal powers, no personality and does not know how to dress.

Her opening number shows her in a pink afternoon suit with skimpy fur dressing. In this number she shows that she lacks the qualifications of a real single in the way of gestures, enunciation and knowledge of make-up. Her second number, by far the best, is a popular ballad which she sang in a black and white spangled gown with a bit of a dash of red. The recitation at the finish of this song showed that she can talk a song better than she can sing it.

Her third number was announced as being one of her own songs from "The Love Mill," which dealt lightly upon the question of being healthy, and got over fairly well. She then announced an impersonation of Emma Carus, which was anything but that. She dresses slovenly, an oversight of which Miss Carus could never be accused, and sings an Irish song, imitating Miss Carus only in gestures, not in the voice, inflection or rendition.

As a small time single Miss McManus can easily open the shows around town, as she uses the spot light long enough for the folks to find their seats.

S. L. H.

HOIER AND WHEELOCK

Theatre—*Proctor's 58th Street.*
Style—*Dialogue.*
Time—*Fifteen minutes.*
Setting—*Special in three.*

This couple presents a dialogue act with a slight plot. About the best thing they have is their setting, which represents the interior of a country hotel.

The man is a traveling salesman, and picks up the girl. Some dull and ancient gags follow, and then the plot begins to develop. She tries to bribe him to betray his firm, but he refuses. This wins her heart, and she tells him she was only testing him, and promises to secure him a large order. A property train comes in on the track outside the window, and the man does a recitative on the sob order. They need new material, as their act is of the sort which was popular some years ago, but which is hardly the proper stuff for this season. P. K.

FOUR GYPSY GIRLS

Theatre—*Proctor's Fifth Avenue.*
Style—*Instrumental and singing.*
Time—*Fifteen minutes.*
Setting—*Special in three.*

These four girls, in gypsy costumes, working in a set representing a fantastic tent, have an act which appeals more to the music lover than to the average vaudeville patron, and, for this reason, they may not get by, in spite of the quality of their work. One plays the piano, one the 'cello, and the other the violin, while the fourth sings prettily. Her voice has sweetness, but lacks volume, scarcely carrying over the footlights. They give a program of operatic and symphonic numbers. Selections from Victor Herbert's "Fortune Teller" open, followed by Liszt's Second Hungarian Rhapsody. The Quartet from "Rigoletto" follows. The pianist at one time attempts a tambourine dance which is extremely weak. This should be dropped. The act is prettily staged and the girls are all good looking and graceful.

P. K.

RICE BROTHERS

Theatre—*Greenpoint.*
Style—*Talk and songs.*
Time—*Twenty-one minutes.*
Setting—*In one.*

Rice Brothers, two Hebrew comedians, enter singing a number which grows monotonous after the first few verses.

They then enter into a line of gags that date back further than the realm of the old Romans. They spring such stuff as "We will now sing the same song backwards" and then turning around, "How long do you wear your shirts?" "Nineteen inches." "I know how to milk a cow but I don't know how to turn it off." "Santa Claus' wife's name was Mary Xmas."

This is the stuff that reminds one of Junie McCree's letters from a Honkey Tonkey.

They also pull some Lew Fields' stuff in sticking their fingers into their eye. Another stunt that has seen hard wear in burlesque is the pitcher of beer trick, only they do it in a sloppier manner than it has been pulled heretofore. It goes without saying that the turn also had to pull a sugar gag.

There is nothing original about the turn. In other words, Rice Brothers have the inclination but not the stuff.

L. R. G.

HENSHAW AND AVERY

Theatre—*Proctor's 23rd St.*
Style—*Singing and talking.*
Time—*Twenty minutes.*
Setting—*One and three.*

Here is an act which for novelty, presentation and comedy, stands far above the usual run of girl and man turns. The opening, while good, is not up to the standard of the rest, and it should be cut out, as the turn is long enough without it.

The pair do the usual flirtation opening in one, followed by some new dialogue. Then they do a little scene in which a typical tough takes his girl to a restaurant. Both have the characters down to perfection, and the scene in the restaurant is sprightly and clever.

Their next represents a man and wife going out to a reception. First they are seen at home, then at the reception, and later in a taxi, going home. The taxi ride dialogue is so well done as to make one wonder who did it. The audience liked the act at the opening, and the appreciation grew throughout, so that the two were forced to take four bows at the finish. This is an act which should be a winner on any bill, provided the suggested change in the opening is made. P. K.

DETZELL AND HALL

Theatre—*Proctor's 125th Street.*
Style—*Dancing and dialogue.*
Time—*Fourteen minutes.*
Setting—*Special in three.*

One of the men works in blackface and the other white.

The setting represents a doctor's laboratory, whither the negro comes for treatment. Dialogue of a funny nature ensues between them, and the comedy here is quite intense. The black then does an eccentric dance which is a wonder. It is the best thing in the act. More dialogue follows, and then the doctor proceeds to examine the patient. A pieec of apparatus intended to test the lungs explodes, frightening the black, for a finish.

The two people have a good sense of comedy. Their material is well written.

P. K.

STEWART AND OLIVE

Theatre—*Proctor's 58th Street.*
Style—*Singing and dancing.*
Time—*Twelve minutes.*
Setting—*In one.*

Stewart and Olive, a man and girl, open with a spiritless song and dance, which gives the impression that they wish they were anywhere but on the stage, so faintly and self-consciously is it done. After this, they have a hard time getting attention again, and their whole act suffers.

They should get a snappy opening before their next show. As dancers they are not exceptional, although the man has speed and some bodily freedom. The girl, when she tries to do acrobatic stuff, is sad, as she can't get her leg higher than her waist. The man's solo, eccentric and difficult, is the best thing they do. The girl follows in a "Yama Yama" costume and seems to be trying to imitate Bessie McCoy.

They finish with a speedy modern dance, which isn't bad. They need a lot of training and experience to become a good act. The man should get rid of the self-conscious smile which he carries throughout, the girl should take some more lessons, and they should cut out the song. One has to be in the front of the house to know they are singing, anyway. You can't hear it past the first four rows. P. K.

BERT HOWARD

Theatre—*Fox's Jamaica.*
Style—*Nut act.*
Time—*Thirty minutes.*
Setting—*Piano, in one.*

Bert Howard was once a partner of Effie Shannon, and more recently sold insurance in Chicago. As a nut comedian, however, he lacks class, especially when he uses vulgar talk, which is not infrequent. As a finish he impersonates a Russian pianist with a wig and false face, using a towel to brush his shoes, and then to wipe his mouth with, and then running the rag through the rim of his eye glasses.

His comedy is sad, and the thirty minutes consumed could be used to better advantage by allowing the men in the audience to step out into the alley and have a smoke. The act, however, got plenty of laughs on the strength of some of the distasteful things Howard employed to obtain them, and that the reader may judge what kind of an act this is, without the use of the "hells" and "damns" heard, the reviewer will merely state that he puts his fingers to his nose in order to get off the stage with what little grace it is possible to obtain by this method of procuring approval. S. L. H.

GLADYS ALEXANDRIA & CO.

Theatre—*Proctor's 23rd Street.*
Style—*Playlet.*
Time—*Eighteen minutes.*
Setting—*Full stage.*

Miss Alexander and her male partner have a novelty which is sufficiently funny for a small-time feature, but which is a trifle too broad for anything else. They first present a little playlet in which the man attempts to persuade the woman to accept his mansion and money, and then they give the same play, supposedly a hundred years from now, in which the roles are reversed. The first one is done almost seriously, and the following contains lines almost exactly similar, but travestying the first.

The turn is rather long and the repetition of situation so exactly in the second part makes it somewhat dull, in spots. This could be changed by re-writing the second part, keeping it very short, and killing everything except the most important situations. The two people are good, the man, especially in the second part, being thoroughly amusing.

DRAMATIC and MUSICAL

BARRYMORE DOES HER BEST WORK IN "LADY OF CAMELLIAS"

"THE LADY OF THE CAMELLIAS"—A revised version of Dumas' well known play by Edward Sheldon. Produced Monday night, Dec. 24, at the Empire Theatre.

CAST.

Armand Duval .....Conway Tearle
Georges Duval .....Holbrook Blinn
Prince D'Aurec .....Charles Wallace
Rene de Vavrille.....Percy Marmont
Gaston Rieux .....Leonard Mudie
Gustave Roger .....Charles F. Coghlan
St. Gaudens .....Maxwell Ryder
Doctor Guerin .....Wallace Erskine
Bailiffs, Frederick Raymond, Charles Webster
Marguerite Gautier ....Ethel Barrymore
Mme. Prudence .....Rose Coghlan
Nichette Duprat.....Mary Worth
Nanine .....Mary Hampton
Olympe Granier..Edith Campbell Walker
Clemende .....Shirley Aubert
The Old Year.....Herbert Ayling
The New Year ....Cuscaden Blackwood
Baron de Giray .....Allen Ramsey
The Auctioneer .....Douglas Paterson
The Concierge.....John M. Troughton
Mme. La Comtese D'Alencourt. Noel Haddon

In modernizing "Camille" Edward Sheldon has furnished it with a prologue and epilogue and has also brought the dialogue up to date. But the character of Camille remains. She is the same Marguerite Gautier we have always known except that Miss Barrymore's conception of the role differs from the others we have seen. However, as Camille has ever been subjected to different conceptions—no two actresses giving the character the same treatment—this is no surprise. Indeed, it would be a surprise were it not so.

In this version Author Sheldon begins the play with its ending, following the idea in "Romance." "Innocent" and other plays in vogue a few seasons ago, and the scene of the prologue is laid in the room in which Camille died. Before disposing of her effects Armand in musing over the affair falls asleep and then follows the play, unchanged, except for the modernization above mentioned. In the epilogue, Armand awakes and passes out of the room forever.

Ethel Barrymore, being temperamentally different from her predecessors in Camille, her interpretation is naturally different. Her Camille has neither the wild emotion, the fire, nor the, at times, feline expression of Bernhardt. It lacks the marvelous womanly touch which marked Olga Nethersole's portrayal of the character. The quiet dignity, the pangs of conscience and the utter hopelessness because she cannot give Armand the pure love she would like to, so apparent in Helena Modjeska's portrayal, are not found in the Barrymore Camille, either.

And still Miss Barrymore's interpretation is just as distinctive as either of the three mentioned. In her characterization Camille is a more delicate creature. She is softer of speech and more refined in character. Passion is subservient to sentiment, and sentiment a slave to an all absorbing repressed passion. She draws the character as though Camille never could do wrong. Thus she idealizes the character.

That she has won individual success is unquestioned and her performance of Camille stands out as the best work she has ever done.

Conway Tearle as Armand, Rose Coghlan as Madame Prudence, and Holbrook Blinn as the elder Duval all did capital work.

The balance of the cast evidently most carefully selected, supported Miss Barrymore excellently.

WHAT THE DAILIES SAY.

World—*An appealing Camille.*
Sun—*Natural acting.*
Tribune—*Scored astonishing success.*
Times—*Gives creditable performance.*
American—*Star perfectly charming.*

SAVAGE PRESENTS "TOOT TOOT"

WILMINGTON, Del., Dec. 26.—"Toot Toot," the musical play adapted from "Excuse Me," was presented here yesterday afternoon and night by Henry W. Savage. The book is by Edgar Allan Woolf, lyrics by Berton Braley and music by Jerome Kern. The company includes Fern and Evans, Frances Demarest, Alberta Burton, Louis Groody, Ruth Harding, Harry Benham, Edward Garvie, Earl Benham, Anthony Hughes, Louis A. Templeman, Alonzo Price and Donald Sawyer.

"BILLETED" PROVES AN ENTERTAINING LIGHT WAR PLAY

"BILLETED"—A three act comedy by F. Tennyson, Jesse and H. M. Harwood. Presented at the Playhouse, Tuesday night, Dec. 25.

CAST.

Rose .....Margaret Hoffman
Emmaline Liptrott .....Sally Williams
Rev. Ambrose Liptrott...Roland Rushton
Penelope Moon .....Phyllis Birkett
Betty Tarradine.....Margaret Anglin
Colonel Preedy .....Langdon Bruce
Captain Bymill.....Edward Emery
Cook .....Myra Burrington
Mr. MacFarlane .....Howard Lindsay

"Billeted," which was presented on Christmas night by Margaret Anglin, is another English play, built like the one being played at a nearby Broadway theatre, on happenings incidental to war which permit of light treatment. But here the resemblance ceases, for its authors have not made the most of their opportunities.

The housing of soldiers in a private home affords a situation replete with comic incident and Messrs. Jesse and Harwood thus started with a good idea. But they failed to make the most of it and the result is but thin comedy, albeit the play has moments of humorous interest and at least one good moment.

Betty Tarradine has long been separated from her husband and is devoting herself to entertaining English officers home on furlough. She is short of money, down to her last penny, in fact, when she is notified that a colonel and his adjutant have been billeted to her house.

Of course, the village has gossiped about her affairs and to protect herself from the scandalmongers she sends herself a telegram announcing her husband's death and to fully carry out the plan has taken steps to collect his life insurance. When the colonel and his adjutant arrive she is astounded, for the latter is none other than her husband, who has changed his name to Bymil.

Bymil, realizing the humor of the situation, determines to keep silent and thus compel his wife to carry out her deception and, from this, many amusing complications are arranged, which lose much of their value because they are "forced." The complications are brought to an end by a statement of the true state of affairs.

The character of Betty in no way taxes the histrionic ability of Miss Anglin and she has no difficulty in making her an interesting personage, playing with a delightfully light touch. Her best opportunity comes when Betty, in the midst of her lamentations for her disposed of husband is brought face to face with him. In this scene, Miss Anglin's exhibition of hysterics formed the most humorous moment of the performance.

Edward Emery, as the husband who "came back," did capital work. He sensed the character perfectly and played with fine discretion and finesse.

The first and second acts are by far the best, the third lacking in humor and interest.

WHAT THE DAILIES SAY.

Times—*Light war play.*
Tribune—*Charming comedy.*
World—*Very amusing.*
Herald—*Kept the audience laughing.*

GOODWIN STILL THE MASTER ARTIST IN "WHY MARRY?"

"WHY MARRY?"—A comedy in three acts by Jesse Lynch Williams. Produced by Selwyn & Company. Presented at the Astor Theatre on Dec. 25.

CAST.

Jean .....Lotus Robb
Rex .....Harold West
Lucy .....Beatrice Beckley
Theodore .....Ernest Lawford
Everett .....Nat C. Goodwin
Helen .....Estelle Winwood
Ernest .....Shelley Hull

The habit of the American playwright to deal with mere plot rather than with ideas has become such an accepted fact in our theatrical system that there was a certain surprise evidenced on witnessing Jesse Lynch Williams' comedy "Why Marry?", for this author has broken away from tradition and has constructed a convincing, logical and sincere study of our modern conventions, notably marriage. Some of the more advanced foreign dramatists have found the same subject a splendid target for their fire, but it is doubtful if any of them has done a better piece of work as far as entertainment goes.

Those who are interested in social problems will find "Why Marry?" interesting and intelligent. Those who are interested only in entertainment will find it one of the best farces of the season, containing more genuine fun to the minute than most of the cut and dried comedies have to the act. As there are many of the former and more of the latter group, it is probable that the play will last a long while, in spite of bad business conditions.

The heroine of the play is a modern young lady who has long ceased to believe in marriage as anything but a social necessity, and who realizes that even from that viewpoint it is a total failure, falling short of accomplishing its object as well as creating misery for most of the people tricked into it. In love with a young scientist (Shelley Hull), she sees no reason for going through the conventional ceremony, preferring a free union. She is convinced of the horrors of marriage not only by intellectual processes but also by the terrible examples she sees about her.

Her near relatives have all suffered from the Holy Institution. Like relatives, however, they fail to see her point, and their objections to her plan of conduct in the end drive her to a legal ceremony. The conclusions reached are those generally accepted by sensible thinkers. Marriage has many disadvantages, but as yet we have nothing better to substitute for it, and it is easier and more pleasant to conform to the codes than to suffer public ostracism and wear out one's strength in futile friction.

The play abounds in epigram and pure comedy. It is as a laugh-producer that it will stand, and all sociological import aside, the average theatre-goer, who doesn't give a rap for the improvement of society, can go there and find two hours of the best farce comedy procurable.

The splendid cast enacting the comedy is in itself a magnet to draw many to the theatre. There is Edmund Breese in the role of a hard-hearted cad, a part he plays to perfection; Nat Goodwin, in the exquisite comedy role of a man whose wife has divorced him because of her affection for him; Ernest Lawford as a clergyman; Beatrice Beckley as an old-fashioned wife, and Estelle Winwood and Lotus Robb in smaller parts.

WHAT THE DAILIES SAY.

Herald—*Avoid "Why Marry?" if you can't laugh.*
Sun—*Is comedy success.*
Tribune—*Amusing.*
Times—*A hit.*
World—*Bright and smartly written.*
American—*A thin comedy.*

WANTS "LADY OF CAMELLIAS"

Doris Keane last week cabled Ethel Barrymore stating that she would like to appear in "The Lady of the Camellias" in London and asking Miss Barrymore to secure the English rights of the play for her.

HILARIOUSLY FUNNY FARCE SCORES HIT AT THE REPUBLIC

"PARLOR, BEDROOM AND BATH."—A farce in three acts, by C. W. Bell and Mark Swan. Presented at the Republic Theatre on Monday night, December 24.

CAST.

Nita Leslie.....Francine Larrimore
Mary .....Mary Vallen
Virginia Embry.....Helen Menken
Leila Crofton.....Carolyn Lilja
Angelica Irving.....Sydney Shields
Reginald Irving.....John Cumberland
Geoffrey Haywood.....Will Deming
Frederick Leslie.....Richard Gordon
Samuel Barkis.....C. W. Butler
Polly Hathaway.....Florence Moore
Wilfred Rogers.....Tommy Meade
Carroll .....Nick Judels

The humor of the new A. H. Woods farce, which crowded the Republic Theatre on Christmas eve may be a trifle broad, and the plot may be suggestive, but the fact remains that "Parlor, Bedroom and Bath" is one of the most amusing pieces seen this season, and many of the situations are excruciatingly funny.

The programme maker calls the piece a "fresh, flippant, farcical frolic," and that well describes it. The story amounts to but little, dealing with the experiences of Reginald Irving, a young husband, whose wife idolizes him because she believes that he has had an exciting past, and an even more exciting present. She believes that every woman including her own friends, are pursuing him and that only his love for her keeps him safe.

She believes that it is only by the exercises of great will power is he able to avoid falling into the traps which every female is setting for him. Strangely enough, this state of affairs furnishes the great attraction in the wife's married life, and "Reggie," who loves his wife, realizes the necessity of living up to his reputation.

In reality, he had had no past, and of worldly wisdom is singularly deficient, and in order to keep up the deception writes love letters to himself which he signs "Tootles."

He is about to be discovered in his plot by a handwriting expert, when one of his friends arranges that he meet a young woman at a seaside hotel. In the midst of the meal the wife is to be summoned and the discovery, it is calculated, will restore his reputation as a lady killer.

A former chorus girl, now a newspaper woman, is engaged to meet him, and "Reggie" goes to the hotel. A mistake in identity occurs, and when the wife arrives the husband is found involved with three women, two of them friends of his wife. The situation is cleverly saved by the quick wit of the newspaperwoman, and "Reggie" is saved, to be carried off in triumph by his wife.

John Cumberland as "Reggie" gave an excellent performance, and Florence Moore as the newspaper woman was responsible for the most of the comedy. Never has she done better work and at times the house rocked with laughter at her lines and clever stage business. Francine Larrimore and Carolyn Lilja were delightful in two charming roles, and Sydney Shields as the trusting wife was particularly good. The balance of the cast was adequate.

WHAT THE DAILIES SAY.

Sun—*Full of laughs.*
Herald—*Risque but funny farce.*
World—*More burlesque than humor.*
Times—*Has very funny situations.*

The NEW YORK CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

Founded in 1853 by Frank Queen
Published by the
CLIPPER CORPORATION
Orland W. Vaughan...President and Secretary
Frederick C. Muller.....Treasurer
1604 Broadway, New York
Telephone Bryant 6117-6118
ORLAND W. VAUGHAN, EDITOR
Paul C. Sweinhart, Managing Editor

NEW YORK, JANUARY 2, 1918

Entered June 24, 1879, at the Post Office at New York, N. Y., as second class matter, under the act of March 3, 1879.
THE CLIPPER is issued every WEDNESDAY. Forms Close on Monday at 5 P. M.

SUBSCRIPTION

One year, in advance, $4; six months, $2; three months, $1. Canada and foreign postage extra. Single copies will be sent, postpaid, on receipt of 10 cents.

ADVERTISING RATES FURNISHED ON APPLICATION

Chicago Office—Room 210, 35 S. Dearborn St.
CHAS. COLVIN, MANAGER.

Address All Communications to
THE NEW YORK CLIPPER
1604 Broadway, New York
Registered Cable Address. "AUTHORITY."

THE CLIPPER CAN BE OBTAINED WHOLESALE AND RETAIL, at our agents, Daw's Steamship Agency, 17 Green Street, Charing Cross Road, London, W. C., England; Brentano's News Depot, 37 Avenue de l'Opera, Paris, France; Mantila, P. L.; Gordon & Gotch, 123 Pitt; Manila Book and Stationery Co., 128 Escoita Street, Sydney, N. S. W., Australia.

How About the Camp Shows?

What has happened to the Government theatres? A few months ago we were told that they would open in all sixteen camps around January first. Since then less and less has been heard of them, and beyond statements that they were "getting along nicely," all information has been withheld.

Is There a Hitch Somewhere?

It is just possible that the managers are somewhat afraid to contract to supply shows. The attractions that have been sent out, heretofore, have been failures, as no guarantee was given and the shows had to rely on receipts to make profits. There is not much money circulating in camps, and the risk is being looked upon more and more by producers as a great one.

Just what arrangements those in charge of the situation intend to make for the booking of the sixteen cantonment theatres no one knows. That a guarantee will be given has been practically denied. From all that can be learned, the Government will build the theatres and leave the rest to the managers. It is doubtful, however, if many managers, unless they are so influenced by patriotic motives that they can afford to lose money, would care to take a chance upon that basis.

Meanwhile, the soldiers are starving for entertainment, one of the greatest needs of the soldier.

Whatever the reasons for the delay, the public has a right to know them. If the managers are afraid to go in on a risk, as they may well be, it is time for the Government to take some practical notice of the matter, and provide the entertainment, whatever the cost.

And while the people are kept in ignorance, no one will venture any information or answer any questions, and the boys in the training camps are forced to go without entertainment except when some public spirited company donates its services. Which is all wrong.

Rothapfel and the Public

If statistics ever were compiled, it could properly be shown that many failures in the theatrical world are an outcome of the idea of "giving the public what it wants." The man who follows this principle usually discovers that the public doesn't want "what it wants" at all, but desires something entirely new and different. And the man who gives it that something different usually wins out.

Three years ago the public didn't want symphony concerts. It "wanted" plain motion pictures, without any "high-brow stuff" on the side. It was therefore given that, and half the picture houses went out of business. One man, however, decided to give the public what it didn't want. This bold action of his has raised the motion picture out of the grocery store auditorium to one of the finest theatres in America.

Just what the secret of this man's success was no one quite knew until the past week, when, in opening his new theatre, he, S. L. Rothapfel, announced his policy in his program. "We never tried to give the public what it wanted," he said. "In the first place, we didn't know what it wanted." In this frank statement of policy, Rothapfel's genius and far-sightedness is evidenced more than it would be in a two-hour speech.

The public does not know "what it wants." It "wants" a different thing every day. If managers gave it the very best, regardless of its imaginary desires, the drama in America would have made as many strides as the motion picture, due to the genius of Rothapfel, has made. The theatrical managers who fear the motion picture's effect on their business might experiment a bit with this simple formula. The results would be interesting and perhaps astonishing.

WARNS ALL CRAZY QUILT ACTS

Editor, NEW YORK CLIPPER:

Dear Sir: In your current issue, dated Dec. 26, 1917, on page 31, under the heading "Certificates Issued" (Registry Bureau), we note the following:

1109—The Crazy Quilts—Act.

In the hope of, perhaps, doing some one a service by saving them a waste of money, we are writing this to notify you—and, through you, the owners or producers of the above act—that we hold the copyright for the use of a crazy-quilt pattern or design in a costume.

Inasmuch as the new act we are preparing has cost us well over $2,000 already, plus the hardest kind of mental and physical labor, plus the salary we have lost during the twelve months we have devoted to its perfection, it is scarcely necessary to say that we will prosecute any and every infringement, upon any portion of the act—whether costumes, dialog, music, business, scenery, or props, all of which are original, to the limit of the law.

This letter is written, not in an unkind spirit, but quite the opposite, and we ask, therefore, that you will give it some space in your forthcoming issue, as our next communication upon this matter—should one become necessary, which we hope it will not—will be made to the act-owners direct, through our attorney, George V. Grainger, 150 Nassau street, New York City. Every detail of our act is fully protected by law and we intend to invoke the aid of that law the instant it may become essential to our welfare to do so.

Thanking you for your courtesies in the past, and wishing you all a very happy and prosperous New Year, we remain,

Sincerely yours,
EVANS & DENTON.

Irving Hotel, Philadelphia, Dec. 29, 1917.

HELEN LEE IN "GIRL O' MINE"

Helen Lee has replaced Hula Neilson as prima donna in "Girl o' Mine." Miss Neilson was forced to retire owing to an attack of tonsilitis. The piece will open in New York shortly after the New Year.

TWENTY-FIVE YEARS AGO

Lizzie B. Raymond was with the "French Folly" Co.

Scanlon's Song "Molly O" was published by T. B. Harms & Co.

Baroness Blanc opened in "Deception" at the Fifth Avenue Theatre, New York.

F. F. Proctor started the continuous vaudeville policy at his Twenty-third Street Theatre.

The New York Elks opened their new rooms at Broadway and Twenty-seventh Street.

ACTOR MUST SUPPORT FAMILY

William Goodall, an actor of Yonkers, who was arrested last week, was held in the Domestic Relations Court to support his family. He was ordered to furnish bond to guarantee the weekly payment to his wife of $8 a week for her support and that of her son.

Goodall and his wife were vaudeville partners under the name of Goodall and Denton and after marriage four years ago lived in Yonkers. After a disagreement her husband left her. Her son, shortly after, disappeared, and she traced him to the home of her mother-in-law. Fearing that Goodall would make another attempt to get the child she got out a warrant for his arrest.

STARS APPEAR IN BENEFIT

Elsie Janis, Ethel Barrymore, Raymond Hitchcock, Julie Opp and other stars to be announced later will appear at the Belasco Theatre on Monday afternoon, Jan. 14, in the Militia of Mercy Benefit. The proceeds will be donated to a fund for the purchasing of wool to be made into garments for the men at the front. Miss Barrymore will present Barrie's one-act play, "The Twelve Pound Look." Orchestra seats are three dollars, and boxes are one and two hundred dollars apiece.

"BABY JIM" DIES

PHILADELPHIA, Dec. 31.—"Baby Jim" Simons, who weighed 800 pounds and for years was a side show attraction, died here Friday. He was thirty-seven years of age. A widow and two children survive him.

In order to transport the body to his home in Texas a freight train had to be chartered.

Answers to Queries

D. T. L.—"Caprice" was written especially for Minnie Maddern (now Mrs. Fiske) and in it she won her first popularity.

S. L. M.—Rowland Buckstone is well known as a Shakespearean actor. For years he was a member of E. H. Sothern's company.

S. G. G.—Arnold Daly's first connection with the theatrical business was as office boy in the employ of the late Charles Frohman.

S. O. H.—Ferdinand Gottschalk was a member of Daniel Frohman's stock company at the old Lyceum Theatre, 4th avenue and 24th street.

L. K. A.—Fritz Williams played light comedy roles with the old Lyceum Theatre stock. Katherine Florence was the ingenue of the company.

D. M. W.—Frank Moulan was a member of Henry W. Savage's Castle Square Opera Company during its stay at the American Theatre about twenty years ago.

E. C. T.—Theodore Friebus won his first spurs in stock. He was leading man of the stock company at the Academy and one of its most popular members.

A. D. A.—"Way Down East" was first produced in New York nearly twenty years ago and was an instant success. In spite of its age it still finds favor on the road.

M. M. M.—1. "Ben Hur" was produced by Klaw and Erlanger and the late Joseph Brooks at the Broadway Theatre. 2. "The Garden of Allah" was produced by Liebler and Company at the Century Theatre.

F. K.—Ivan Robertson, now appearing with Guy Bates Post in "The Masquerader" at the Booth Theatre, is a brother of Sir Johnston Forbes-Robertson and was with him on his earlier American tours.

J. W. C.—Joseph Herbert, Jr., now appearing in "Odds and Ends of 1917" at the Bijou Theatre, is a son of the well known actor-author. The elder Herbert wrote the books of the earlier successes of Weber and Fields at their famous Music Hall.

Rialto Rattles

NEW YEAR'S
Wish you many of them. How did you get over it?

OH, BOY!
Wonder what this "Babes in Florida" is like. Sounds interesting.

THEY WORK FAST
Since the last election, we now have a female manager on Broadway.

OBITUARY
Died, suddenly, a few weeks ago, "Good Night, Paul." Interment bankruptcy. Kindly omit flowers.

SOME SHOW
"The Land of Joy" advertises as the greatest dancing show in the world. Evidently never saw Lew Fields dance.

SONG HIT
It is reported that the most popular song at Sing Sing this season is "You're Here, and I'm Here, So What Do We Care?"

HIS NAME IS PRACTICAL
There is a man in the Commercial Trust Building with offices on the first floor. And by the irony of fate his name is S. T. Walkup.

BROADWAY GOSSIP
First actor: "I hear the Shuberts are going into vaudeville."
Second actor: "Yeh? How'll they work? Straight or character?"

HEARD AT THE RIVOLI OPENING
Girl: "My, what a realistic forest scene!"
Man: "That's not a movie; it's the shadow of Hugo Reisenfeld's hair."

SET 'EM UP
Speaking about names, how about Nice and Week? A highball without a kick is weak but not nice. The same applies to an act. No insinuations intended.

IMPOSSIBLE
We haven't yet heard of any musical show being postponed because transportation couldn't be secured for the costumes of the chorus. The parcel post is still working.

MOB SCENE
Essanay announces that it will shortly present Mary McLane in "Men Who Have Made Love To Me," with a cast of over two hundred. At that they probably didn't get them all.

SOMEBODY MADE A MISTAKE
During the showing of a news weekly at the Rivoli Friday night, in which a British regiment was seen marching, the orchestra played "Let Erin Remember the Days of Old." Was it irony?

WHY WORRY?
If there is anything in names, Smith and Golden needn't worry about lightless nights for their new play. It is called "Lightning," and everyone knows that shows to best advantage in the dark.

FOOD NOTE
There are so many Italian restaurants around Forty-ninth street and Broadway, where the new Rivoli is located, that we may expect any day to hear of someone wandering in there mistaking the sign for "Ravioli."

MR. HOOVER
Dear Hoo: Maybe sometime you read THE CLIPPER, and if you do I hope that this is the copy you get. Won't you please do something to remove the scarcity of sugar? That gag is getting my goat. First it was potatoes, then it was onions, then it was coal and now—now, I have to listen to twelve sugar jokes on the same bill. Yours for conservatism,

A REVIEWER.

LONDON NEWS AT A GLANCE

Isa Wise is playing the L. T. V. tour.

Martin Harvey has concluded his Fall tour.

Fay Compton will play "Peter Pan" this Christmas.

The general meeting for the A. A. is fixed for Jan. 6.

George Robey has raised nearly £300,000 for war charities.

Horsfield and Woodward are to send "Wild Heather" on the road.

Harold Brighouse has just finished a play called "The Golden Ray."

T. Phillips has been appointed manager of the Grand, Clapham Junction.

Twenty-six of the famous Parks Eaton Boys are fighting for their country.

Alfred Butt is preparing to present "The Beauty Spot" at the Gaiety Theatre.

Leslie Conroy has resigned as general manager of the Hippodrome, Richmond.

The Touring Managers' Association met last week at Walter House, Strand.

The total gross receipts of "Zig-Zag" for a year at the Hippodrome are £150,000.

"Carminetta" has moved from the Prince of Wales to the Prince's Theatre.

Herman Frick has been associated with the Palace Theatre for twenty-five years.

George Robey has been made a lieutenant of the Motor Transport Volunteers.

Alfred Smith has been appointed general manager of the Alhambra, Barnsley.

Rene Ralph will be principal boy in the Charles Gulliver pantomime production at Lewisham.

Neil Gow will play Idle Jack in the pantomime at the Elephant and Castle next week.

Nora Delany has been engaged for a revue to open in January at the Empire, Liverpool.

Gertie Gitana has provided two flats in London, at a cost of £400 each, for wounded soldiers.

The Theatrical Managers Association is working to get the present poster restrictions modified.

Annie Rooney opens next week in the pantomime at the Palace, Manchester, playing Dame.

Mark Blow's production "Pomponette" has made a hit in the provinces and is due in London.

Brock's Cycling Maniacs have been engaged to play the Theatre Royal, Bath, for Christmas week.

Radford and Valentine are arranging to go to South Africa in February for a long tour of the halls.

"The Scarlet Band" is about to be presented in condensed form in the halls by Richard Maynard.

Sybil Arundale plays the title role in the "Dick Whittington" pantomime at the Kensington Theatre.

G. G. Jefferson recently retired from the management of the Coliseum, Glasgow, to take up munition work.

Maidie Scott is mourning the loss of a second brother in the war. Five of her brothers joined the colors.

Bertram C. Grant and wife, May Moore-Duprez, are rejoicing over the advent into their home of a baby girl.

Luvaun has returned to the halls, opening on the Macnaghten tour. Later he will be seen on the Moss tour.

The Optimists gave benefit performances on Wednesday and last night at the Shakespeare Theatre, Liverpool.

Grossmith and Laurillard's production of "Yes, Uncle" was seen Thursday night at the Prince of Wales Theatre.

Word has just reached London that Tony Boullimier, the popular manager, was killed in action on Nov. 20.

Jim Nolan has arranged for a treat on Christmas Day to 1,000 poor children whose fathers are in active service.

"Dick Whittington and His Cat" is the pantomime at the Dalston Theatre this season. About 200 are in the production.

Radford and Valentine are well booked up ahead, their dates including appearances in Paris and a tour of South Africa.

Bertram J. Seabrook, manager of the Hammersmith Palace, will have the local war orphans as his guests on Christmas Eve.

Ben Taylor and Bonny Browning play respectively Abanazar and Aladdin in P. T. Sebbit's "Aladdin" pantomime production.

"Wild Heather" at the Strand is now being played every evening. "The Happy Family" constitutes the bill every afternoon.

Fred Duprez will present his specialty on the one-string viola in the forthcoming pantomime at the King's Theatre, Edinburgh.

Babette Montague, the little dancer, is only fourteen years of age. She is booked to go to Australia and the United States in 1918.

Yourke Challenor has been engaged for "Oh, I Say," which Gladys Archbutt and A. E. Story will send on the road for a Spring tour.

Richard Maynard, formerly manager for Weedon Grossmith, has just secured a new musical comedy entitled "The Girl in the Bath."

Queen Mary's Hospital will benefit to the extent of $4,000 as the result of George Robey's concert and appeal at the Alhambra Theatre.

Allan MacDonald is appearing in his sketch "The Elder of the Kirk," under the entertainments branch of the Navy and Army Canteen Board.

Lily Morris will be principal boy and Nellie Wallace the "dame" in this season's production of "Jack and the Beanstalk" at the King's Theatre, Edinburgh.

Matheson Land having finished his Fall tour of "Under Cover," will devote his short "lay off" to recital work through Scotland in aid of the Red Cross.

Arthur Collins has invited 2,000 wounded soldiers to the dress rehearsal of the "Aladdin" pantomime at Drury Lane Theatre on Christmas Eve.

The program for the "Old Vic" matinee on Jan. 11 will include a scene from "Richard III," with Martin Harvey and Miss N. de Silva in the leading roles.

A costume performance was given last week at the Wellington Hall by the London School of Opera under the direction of H. Grunebaum and T. C. Fairbairn.

Lizette Cardozo has been engaged by Fred Terry and Julia Neilson to play Lady Castlemaine in "Sweet Nell of Old Drury," which they will take on a Spring tour.

The Ben Greet Academy of Acting gave a performance last week in their Bijou Theatre. The bill included scenes from "School for Scandal" and "Fanny's First Play."

The necessary alterations in "The Knife," requested by the censor, having been made the play will be presented as soon as Manager Hashin can obtain a West End theatre.

Marjorie Hardie, daughter of Frank Hardie, the theatrical agent, has been engaged by Grossmith & Laurillard for the role of Cleo in the production of "Theodore & Co.," which goes on tour.

Manchester is to have a Christmas festival of Grand Opera provided by Sir Thomas Beecham at the New Queen's Theatre. The season will open Boxing Day and run for seven weeks.

A matinee concert under the direction of Charles H. Peters was given last Wednesday at the Theatre Royal, Portsmouth, in aid of the funds of the St. Dunstan's Hotel for soldiers and sailors.

The "Wonder Tales" began this week at the Ambassador's and will be continued twice daily indefinitely. In the cast are Mary Grey, Hazel Jones, Geoffrey Douglas, Allen Jerges and a number of children.

The King and Queen attended "His Majesty's Theatre" last Friday afternoon when "The Man from Blankley's" was given a special performance for the benefit of King George's Pension Fund for Actors and Actresses.

The annual social of the "Charley's Aunt" Club will take place tomorrow evening at the Royal Albert Hall Theatre. All old members of various "Charley's Aunt" companies are expected to be present if they are in town.

The company presenting "Charley's Aunt" at the St. James Theatre, twice daily, includes: Kenneth Kent, J. R. Crawford, James E. Page, Marsh Allen, Barry O'Brien, Sydney Compton, Ada Ferrer, Amy Brandon-Thomas, Edna Best and Marjory Chard.

A fairy musical play, entitled "A Christmas Dream," will be given at the Winter Garden Theatre in place of pantomime. After two weeks' run it will go to the Opera House, Buxton, and later to the Theatres Royal, Leamington and Halifax. The company includes the Two Cures, Fred Sinclair, Wilfred E. Shine, James Austin, the Olrac Troupe, the Ballangers, Petite Zeska and Pearl Williams.

CHICAGO

ED SHAYNE QUITS BOOKING

Edward Sayne, one of the oldest booking managers in the Western Vaudeville Managers' Association, has handed in his resignation, which took effect immediately.

Mr. Shayne is one of the best known men in vaudeville and had about ten weeks of the best houses booked by this circuit, including all the Chicago "pop" houses outside of the Loop district. Recently returning from a vacation, he resigned on account of ill health.

His successor, Charles J. Freeman, has been connected with the Finn and Heiman Circuit for the past two years as booking representative and has a very wide acquaintance in theatricals, besides being one of the best liked men on "the floor."

MANAGER REPORTED MISSING

Abe Cohen, one of the proprietors of the Midway Hippodrome here, and owner of the act known as "The World at War," closed that offering at Gary, Ind., Wednesday of last week without notice to the members of the company. Cohen could not be located, members of the company state.

NOBLE BACK FROM TEXAS

Horace V. Noble, director and leading man, recently returned from San Antonio, Tex., where he had been producing for the Bunting Stock Company at the Grand Theatre for the past twelve months. At present he is considering going into vaudeville, his last venture in the varieties being in the East with Emmett Corrigan.

CHRISTMAS BUSINESS DISAPPOINTS

Reports from Western cities on Christmas business state that it was "not up to the standard." Chicago business at the outlying theatres was also bad, but the Loop houses did not complain.

MARIAN GIBNEY BOOKED

Following the local appearance of Marian Gibney in her single act at the Rialto Theatre last week, she was given a route for the rest of the season, opening at Minneapolis for the Western Vaudeville Managers' Association the current week.

MAX POLLACK IN ARMY

Max Pollack, formerly employed by the Interstate Amusement Company in this city, is now a full-fledged soldier. He enlisted about nine months ago and is stationed at Hattiesburg, Miss. Max spent Christmas with his parents.

"GYPSY TRAIL" IS HIT

"Gypsy Trail," the new Arthur Hopkins show, now playing at the Cort, received splendid notices from the critics and the cast was especially recommended. Chicago critics give much praise to Allan Dinehart and Otto Kruger.

BOB SCHOENECKER ENLISTS

Bob Schoenecker, general manager of the I. Herk enterprizes and manager of the Gayety Theatre in this city, has enlisted as chief yeoman of the navy, leaving for Milwaukee last Saturday, Dec. 29.

HOFFMAN BOOKS NEW HOUSE

The New Oliver Theatre at Lincoln, Neb., opens Thursday, Jan. 3, playing five acts of vaudeville on Thursday, Friday and Saturday, booked by the Association.

COUNTESS VERONA ATTACHED

The management of the Palace, Minneapolis, last week attached Countess Verona for a full week's salary. The claim was settled in full.

WOOLFOLK OPENS ACT

Boyle Woolfolk, the local producer, has booked "Vanity Fair" and Max Bloom in "The Sunny Side of Broadway" on the Orpheum Circuit.

"FOLLIES" OPEN BIG

"The Follies" opened big last week and is doing capacity business with the "specs" buying the first ten rows for the entire run, nine weeks.

ROSENTHAL TAKES VACATION

Lew Rosenthal has returned from a five days' vacation spent at his home in Rose Cliff, Cedar Rapids, Ia.

STOCK REPERTOIRE

RUMORS OF NEW STOCK CHAIN AFLOAT

PLAN INTERCHANGE OF STARS

Reports were in circulation along Broadway last week of the formation in the West of a co-operative stock circuit to include cities in Iowa, Missouri, Nebraska and Kansas, which will have for its purpose the presentation of the latest stock releases of Broadway successes by permanent companies.

The Dubinsky Brothers, who are prominent in stock circles in Missouri, and who already have well-established companies in Kansas City and St. Joseph, are mentioned as the originators of the plan, and are said to have secured from various stock managers the promise of full co operation.

The promoters are said to realize that the taking over of the railroads by the U. S. Government for war purposes will probably make the moving of companies from one town to another a difficult matter. The individual players will, no doubt, be able to travel with little or no inconvenience, but the movement of scenery and other accessories of productions will not be so easy.

The reported plan is to have a chain of theatres, each of which will be supplied with a permanent stock company capable of playing the average plays. For plays requiring special types or players of unusual abilities there will be an arrangement whereby these players will go from company to company to play the roles for which they are especially fitted, the stock in each house filling the other roles of the plays.

For instance, if the Dubinsky Brothers put on "A Fool There Was" they will engage a woman specially for the vampire role. The play will be moved from city to city on the circuit, and this woman will go with it. Each house on the circuit will make its own production of the play, furnish its own scenery and other accessories, just as is done now in every stock theatre in the country, and the productions will in each case be distinctively individual, with the exeption that the one role will be played by the same actress over the entire circuit.

This same rule will apply to a play that requires a particular type of man like "The Old Homestead." In this case the Uncle Josh would be the same in every house in the circuit.

It must not be construed that this is to be a stock star arrangement. Nothing of the kind is contemplated, as the players secured to play special roles will be in no sense stars, nor will they be featured with the various companies.

According to the report, the plan will lessen the cost of production, will enable managers to secure a better class of plays, as each one will be played over the entire circuit, which is to start with thirty towns and cities, and will increase the profits of the managers without raising the admission prices or lowering the actors' salaries.

The project may possibly revolutionize stock in the Middle West, as it may lead to a combination of all of the stock people in that section, tending to the betterment of stock, which means that the patrons of this form of entertainment will be the gainers.

GIVES "LADIES ONLY" MATINEE

WHEELING, W. Va., Dec. 22.—The Southern Theatre Stock presented "The White Slavers" the last half of this week and on Wednesday gave a matinee for ladies only.

SOMERVILLE SEES ANOTHER HIT

SOMERVILLE, Mass., Dec. 26.—"A Gentleman from Mississippi" is the Christmas week offering and is being heartily received. John M. Kline is seen in the role made famous by Thomas Wise. Mr. Kline gives an uniquely interesting and effective impersonation of the kindly, trusting old Southern gentleman, his lighter moments being played in excellent taste. Arthur Howard makes Bud Haines a dynamic, likeable chap, wholly in keeping with the role. Adelyn Bushnell, as Hope Georgia, lends womanly sincerity to her impersonation of the beautiful Southern girl. An extremely long and capable cast portrayed the many other roles, and the care and pains Director Ritchie took in his stage settings were apparent in each act. Next week an elaborate production of the musical comedy "Little Johnny Jones" will be given.

CHANGE MADE IN PACKARD STOCK

NEWARK, N. J., Dec. 29.—There has been a change in the management of the stock company at the Orpheum Theatre here. It appears that the man who booked Jay Packard in the enterprise got "cold feet" and Christmas week opened dull and dreary, it is reported, with no salary in sight for the actors. The management of the theatre, however, came to the rescue and assumed all responsibilities and the organization is to continue with Packard still the guiding spirit. The personnel of the company remains the same, except that George MacEntee and Morris Burr have left, the latter having been succeeded by Walter Ryder.

BUTLER GREETS WALLACE STOCK

BUTLER, Pa., Dec. 29.—The Chester Wallace Players opened their second season of permanent stock at the Majestic, here, Christmas Day, presenting Geo. M. Cohan's "Broadway Jones" to capacity business matinee and night. "The Tidal Wave" was put on for the last half of the week. The company was given a rousing welcome and the indications are for a prosperous season.

MACK PRESENTED WITH $100

UNION HILL, N. J., Dec. 30.—Private Arthur Mack, formerly a popular member of the Hudson Theatre Stock, was presented yesterday afternoon with $100 by Manager Wm. Wood, a gift from the players and all the employees of the house. Mack came to the house for the purpose of making a patriotic address, and it was after he had made it that Manager Wood handed him the present.

MOZART PLAYERS OPEN DEC. 31

ELMIRA, N. Y., Dec. 31.—M. G. Gibson, manager of the Mozart Theatre here, is in New York engaging a company for his house to succeed the Mae Desmond Company. Manager Gibson will call his organization the Mozart Players and the company will open New Year's Eve. Lee Sterett has been engaged as director.

CARL HENDERSON JOINS ARMY

Carl Henderson, of the K. B. H. Dramatic Agency, has joined the medical corps of the United States Army, for which he enlisted shortly after this country entered the war. He expects to be in France before long.

STOCK GIVES "CAPTAIN KIDD"

UNION HILL, N. J., Dec. 31.—"Captain Kidd, Jr.," Rida Johnson Young's comedy success, is offered this week for the first time in stock by the Keith Players at the Hudson Theatre.

"GOING STRAIGHT" RELEASED

John Bernero, author of "Going Straight," has arranged with Darcy and Wolford for the release of that play for stock.

PASADENA CO. IS IN NEW HOME

THEATRE ENTIRELY RENOVATED

PASADENA, Cal., Dec. 22.—The Community Players are now permanently located in the Savoy Theatre. During their temporary location in the Shakespeare Clubhouse, the Savoy was turned over to decorators and painters who have turned it into a cosy home for the company.

The house has been overhauled from top to bottom and, with its refurnishing, presents a new appearance. The front of the house has been tastefully decorated in subdued tints, new carpets have been laid and everywhere is seen the handiwork of the artisan.

Nor has the "back stage" been neglected. The dressing rooms have been touched up and are now bright and cheerful. New scenery has been installed and the scenic artist is busy from morning till night turning out new scenes for coming productions.

The one this week was a Cinderella pantomime by Mrs. Torrey Everett and was admirably given.

The regular company is assisted by members of the associate players when long cast productions are given. Among those who have so far been called upon to assist are Eloise Sterling, Adele Adams, Genevieve Smith, Janet Murdock, Adrien Westley, Martha Graham and Mr. and Mrs. Samuel Hinds, each of whom has done commendable work.

The players are under the stage direction of Gilmor Brown whose efficiency has been shown in each of the productions given.

From a small beginning, the Community Players have developed into a meritorious organization. Many of the members have shown marked ability, the public has become interested in its work and its permanency now seems assured.

BURROWS WINS COMMISSION

CAMP DEVENS, Mass., Dec. 31.—Warren Burrows, the stock leading man and stage director, has been commissioned a first lieutenant in the National Army and is at present attached to the Twenty-third Company, Sixth Battalion, Depot Brigade, at this camp.

MACENTEE SUCCEEDS HOWELL

BAYONNE, N. J., Dec. 31.—George MacEntee has succeded Earl Howell as stage manager of the Cormican Players at the Strand Theatre. The company opened its second week tonight with "Cheating Cheaters" as the bill.

CHANGE IN NORTHAMPTON STOCK

NORTHAMPTON, Mass., Dec. 31.—Ann Mason tonight replaced Aline McDermott as leading woman of the Northampton Players at the Academy of Music.

OKLAHOMA CO. CLOSES

OKLAHOMA CITY, Dec. 29.—The stock company has closed here after a stay of eleven weeks. Wm. H. Gerald, character comedian of the company, has gone to New York.

GREGORY RETURNS TO DETROIT

DETROIT, Mich., Dec. 31.—Captain Don Gregory, with the British army, who is on five weeks' leave, returned to Detroit last week, and appeared with the Vaughan-Glaser players in "Lilac Time."

WILL GIVE "PENALTY OF SIN"

"The Penalty of Sin" will receive its first local presentation week of Jan. 7 by the stock company at the Fifth Avenue Theatre, Brooklyn.

BEVERLY FORMS STOCK CIRCUIT

BUCKHANNON, W. Va., Dec. 31.—The management of the Hymes-Beverly Players has completed a stock circuit which includes Weston, Clarksburg, Fairmont, Grafton, Phillipi and Elkins all of this state, with Buckhannon as the starting point. The company is rehearsing a full repertoire of plays, each of which will be given with special scenery. The roster includes: Hugo Pelham, Mabelle Pelman, Richard Cahart, Warren Beverly, Beverly Liston, Harry Gay, Catherine Gay, Mrs. C. W. Russell and the Macks, with Charles Bullock as stage director.

WIL-BUCK CO. BREAKS RECORDS

ENID, Okla., Dec. 29.—Wil-Buck's Comedians broke records at the American Theatre here last week. The house has a capacity of more than 1,400, but in spite of this fact the capacity was tested at several of the performances. Manager Fred. R. Wilson says that business with the company is big all along the line. The roster includes Pearl Wilson, Iola Ward, Dorothy Adams, Jack Albright, W. A. Salroy, E. C. Leitch, A. C. Moore and B. A. Nevious.

NOLAN AND HARMON FORM CO.

EL DORADO, Kan., Dec. 31.—J. Lawrence Nolan and K. O. Harmon have organized a stock company for the road which is known as Nolan and Harmon's Comedians and will make its start here. The company will present the latest stock releases obtainable, with special scenery for each production. Jack Hamilton, Billy Monroe, Edith Long and Hazel La Verna are the leading members of the organization.

FLORENCE STONE STOCK OPENS

MINNEAPOLIS, Minn., Dec. 31.—The Florence Stone Stock Company opened at the Shubert Theatre, here, in "A Widow by Proxy." Supporting Miss Stone are Dwight Meade, William Mortimer, Frederick Dunham, Edwin Arnold and Nan Sullivan. Charles A. Niggenmeyer is manager and W. R. Russell stage manager. "Potash and Perlmutter in Society" is billed for next week.

GREELEY CHANGES TO DRAMA

PORTLAND, Me., Dec. 31.—The Ethel May Shorey Stock Company opened at the Greeley Theatre yesterday and dramatic tabloids will be tried out. If the experiment proves successful the company will hold the boards for the remainder of the season with the probability that full length dramatic plays will take the place of "tabs." For several months only musical tabloids have been given, and while these have given satisfaction there does not seem to be enough variety.

LEARY TO JOIN ARMY

ROCKFORD, Ill., Dec. 31.—Nolan Leary, the juvenile stock actor, is in this city awaiting transfer from Oakland, Cal., to Camp Grant, here. Leary enlisted in the National Army in Oakland while playing with the Bishop Players and was called for examination while with the Palace Players in Oklahoma City.

LEAVE NEWARK PLAYERS

George MacEntee and Morris Burr closed with the stock company at the Orpheum Theatre, Newark, N. J., last Saturday.

MALLETTE JOINS ELWIN STRONG

WICHITA, Kan., Dec. 26.—Wm. E. Mallette closed with Holton Powell's "Broadway After Dark" Company and joined the Elwin Strong Players in this city.

STOCK GETS "PALS FIRST"

"Pals First" and the recently presented "Good Morning Rosamond" have been released for stock.

MELODY LANE

BROADWAY CO. STARTS BIG CAMPAIGN

Enormous Business of Past Season Responsible for Mid-season Exploitation of New Numbers

The Broadway Music Corp., which for the past six months has experienced the most successful business period of its entire career, has launched a new mid-season campaign in connection with several new publications.

These new songs, it is believed, will rival in point of popularity the famous "I May Be Gone For a Long, Long Time," "Sweet Emalina My Gal," "You Never Can Be Too Sure About the Girls," "Give Me the Moonlight" and other numbers which made the past season so prosperous for the Broadway Co.

The new ones are Lew Brown and Albert Von Tilzer's "Au Revoir But Not Good-Bye (Soldier Boy)," "Just a Little Cottage (I'll Call It Home, Sweet Home)," by Al Harriman and Jack Egan, and Lew Brown and Ruby Cowan's "My Mind's Made Up To Marry Caroline."

The big professional staff of the company are devoting all their efforts to the exploitation of these numbers and, judging from the vast number of singers that are leaning them and preparing to introduce them in the big vaudeville theatres, they will be well on the way to success before the month is out. So big is the demand for these and other numbers in the Broadway catalogue that the professional staff has been greatly augmented.

OPERA WINS PRIZE

"Blanca" is the prize-winner of the William Wade Hinshaw $1,000 opera prize contest. The piece has been promised a stage production in 1918. The award went to Henry Hadley. Grant Stewart wrote the libretto, while the story was taken from an old Italian comedy, "The Mistress of the Inn."

The award came three days after Hadley had produced "Azora" with the Chicago Opera Company. The Society of American Singers will produce the prize winner this coming year.

BRANEN HAS NEW SONGS

Jeff Branen has released two new songs which are being introduced by many professional singers. They are "When the Sun Goes Down in Normandy," a well-written ballad, and "The Widow of a German Threw Him Down," a clever comedy number.

The lyrics of both are by Mr. Branen and the music by Evans Lloyd, the well-known composer and singer. Mr. Lloyd is now appearing in vaudeville in a new act.

MODJESKA'S SON LOSES SUIT

CHICAGO, Dec. 31.—The Appellate Court has declared that Mrs. Felicie Hahda Modjeska is entitled to separate maintenance from Ralph Modjeska, son of the late Mme. Modjeska, the famous actress. This decree reverses the decision of Judge McKinley in the Superior Court nineteen months ago. The Modjeskas separated in 1912.

FEIST BUYS NOVELTY SONG

Leo Feist has purchased from Theron C. Bennett, the Denver music publisher, the novelty war song, "'Round Her Neck She Wears a Yeller Ribbon." The song, which is new in the East, has been sung to a considerable extent through the West, where it is very popular.

AMERICAN OPERA HAS PREMIERE

CHICAGO, Dec. 26.—"Azora," an American opera, with music by Henry Hadley and libretto by David Stevens, was given its initial production to-night by the Chicago Grand Opera Company. The composer led the orchestra.

ECHO CO. HAS NOVELTIES

The Echo Music Publishing Co. of New York and Seattle, has in its catalogue a number of novelty numbers which are scoring a quick success with the best singers.

They include "I Am Lost Without the Lovelight In Your Eyes," a semi-high-class ballad which is being sung in vaudeville by Dorothy Jardon; "Hawaiian Echoes," "My Golden West" and "After the War Is Over," by James W. Casey, and "My Hawaii," by L. W. Lewis.

Mr. Casey, whose "Sing Me a Song of the South" scored a great success a number of years ago, is at the head of the Echo company, and in addition to contributing many meritorious compositions to its catalogue is exploiting the new songs among the professional singers.

LEADERS LIKE "INDIANOLA"

Orchestra leaders are enthusiastic over the new Jos. W. Stern & Co. fox-trot "Indianola," and many letters of commendation are being received each week regarding it. A recent one from the leader of Koch's orchestra of El Paso, Tex., is reproduced herewith:

Gentlemen: I want to compliment you on the issue of your last fox-trot "Indianola." I have featured it locally with my orchestra every night since I received it, and it has received from five to six encores every time played. In these days of commonplace and musically questionable compositions, it is a refreshing novelty to have some really original and catchy dance number like "Indianola."

PAULL GETS OLD SONG RIGHTS

E. T. Paull has secured the publishing rights of the late Harry Kennedy's famous song "Say Au Revoir but Not Good-Bye." This number, which scored a great hit many years ago, is considered Kennedy's best song, who had to his credit such well-known successes as "A Flower From My Angel Mother's Grave," "Empty Is the Cradle, Baby's Gone," and "Molly and I and the Baby."

SILVER SIGNS FOR 3 YEARS

Max Silver, manager of the Gus Edwards Music Co., has signed a contract by the terms of which he will continue in his present position for a term of three years.

Mr. Silver, who has been with the Edwards house but a short time, has made an excellent record for himself.

NEW MUSIC HOUSE LOCATED

Harry Newman and Walter Douglas, who have formed a new music publishing company, have leased offices at No. 1604 Broadway, and will take possession as soon as alterations are completed.

The new company will make a specialty of popular numbers, and will announce its new catalogue in the near future.

HARRY BLOOM ENLISTS

Harry Bloom, Buffalo representative of the Leo Feist house, has enlisted in the navy. "Ragtime" Reilly, the singing sailor, who appeared in vaudeville in that city last week, convinced the music man that his country needed him.

VERNON McREAVY ENLISTS

Vernon L. McReavy, the Minneapolis representative for the McCarthy & Fisher Co. has enlisted in Ordnance corps of the National Army and has been ordered to report for duty at Fort Snelling immediately.

WITMARK ON VACATION

Julius Witmark is spending a short vacation at the home of relatives in Boston. He will be back the latter part of this week.

KORNHEISER GETS A PRESENT

Phil Kornheiser, professional manager for the Leo Feist house, received a valuable gold match box from Artie Mehlinger for Christmas.

WAR SONGS BARRED IN MANY THEATRES

Managers State That the Introduction of Numbers of This Nature Has a Depressing Effect Upon Audiences

The big uplift which the entrance of the United States into the great world war gave to patriotic songs and songs of a warlike nature promises to be speedily ended if the orders of many managers of vaudeville and picture theatres become general.

The managers of a number of theatres in some of the large cities of the country have issued strict orders that no song dealing with the subject of war can be rendered from the stage.

The managers state that prior to the time that any Americans were at the front the introduction of songs of this nature was received with great enthusiasm, but now with thousands of young men abroad, the singing of any song, whether patriotic or sad, that touches upon the subject has a most depressing effect upon audiences.

With the thousands of young men in camp and awaiting orders there are in every audience many people to whom the rendition of a song dealing with the war is most distressing, and, with a view of endeavoring to keep the theatrical entertainments always of a bright and cheerful nature, many managers have decided to bar the war song.

FORSTER CLOSES N. Y. OFFICE

F. J. A. Forster, the Chicago music publisher, closed his New York branch at No. 146 West Forty-fifth street, and dismissed his staff of professional men on Saturday.

The New York office had for several months past been under the management of Maurice Ritter. The exploitation of the Forster numbers will in future be directed from the Chicago office of the company.

MARVIN LEE RETURNS HOME

Marvin Lee, who has been in New York for the past week, returned to his home in Chicago on Sunday. While here he placed a number of new songs with some of the big publishing houses.

SONGWRITER HART MARRIES

Will Hart, the songwriter, who is now a member of the Stasny Music Co. staff, was married last week to Miss Mary Donaghue, a clever young actress, who is now appearing in vaudeville.

EDDIE CANTOR SINGS NEW SONG

Eddie Cantor, in the "Follies," is singing a new song which is scoring a decided hit. It is entitled "That's the Kind of a Baby For Me," and is from the catalogue of the Broadway Music Corporation.

PIERCE HAS NEW POSITION

Willie Pierce, who for several years has been connected with the music house of Kalmar, Puck & Abrahams, has joined the professional staff of the McCarthy & Fisher Co.

B'WAY SONG FEATURED

Van and Schenck at the Century are successfully featuring the new Broadway Music Corp. song "My Mind's Made Up to Marry Caroline," by Lew Brown and Ruby Cowan.

ALLAN J. FLYNN ENLISTS

Allan J. Flynn, writer of "There's a Green Hill Out In Flanders," the Al Piantadosi song, has enlisted in the National Army.

THORNTON HAS NEW WAR SONG

Edward Thornton has written and published a new war song entitled "He's Your Boy and My Boy, Daddy."

"LAND OF JOY" TO MOVE

"The Land of Joy," now at the Park, N. Y., will move into a theatre nearer "the district" shortly, and after playing there will be taken out on the road under the direction of H. B. Marinelli. The Velasco Brothers, who brought the piece over from Spain, will take out the entire production, which includes sixty people. The show will only play the larger cities on tour. The report that "Joy" would leave the Jark Jan. 12 and be succeeded by "Seven Days' Leave" is a trifle premature. The Valverde people have until the end of the week to exercise their option to remain longer. G. Schirmer, Inc., publish the music for this production.

HOWARD WAR SONG SCORES

The new Joe Howard war song, "Somewhere in France Is the Lily," is being featured by scores of headline vaudeville artists, all of whom are scoring a big success with it.

Dorothy Jardon, at the Bushwick this week, is singing it, and at every performance has been obliged to respond to numerous encores.

It is numbered among the few song hits of the season. M. Witmark & Sons publish it.

GOODWIN OUT OF GILBERT CO.

Harry Goodwin, who left the position of advertising manager for Jos. W. Stern to become business manager of the Gilbert & Friedland Co. when that company started business recently, severed his connection with the new house last week.

TIERNEY AT THE CENTURY

Harry Tierney appeared at the Century Theatre last Sunday night, and in a new singing and piano specialty scored a decided hit. Tierney has several songs in the Century production which are meeting with much success.

HARRIS HAS NEW SONGS

Charles K. Harris has a number of new songs which were released this week. Among them are "Is There a Letter For Me?" "When the Cherry Trees Are Blooming In Japan," "Just a Bit of Driftwood" and "Will You Be True?"

VON TILZER HAS BIG SELLERS

"Just As Your Mother Was," and "Give Me the Right to Love You," are the leading sellers in the catalogue of the Harry Von Tilzer Music Co .

Both are big favorites with the leading singers.

VON TILZER SONG AT PALACE

"Bobby" Higgins, of Higgins and Lytell, at the Palace Theatre last week scored one of the hits of the big bill with his clever rendition of the new Harry Von Tilzer ballad "Just As Your Mother Was."

RAY WALKER HAS NEW ACT

Ray Walker, the songwriter and pianist, has formed a partnership with Jack Rose, and is presenting a new act in the local vaudeville houses. This week he is showing at Keeney's, Brooklyn.

FEIST SONG AT RIVERSIDE

Dooley and Nelson, at the Riverside theatre this week, are scoring a big hit with the Leo Feist war song, "It's a Long Way to Berlin."

NEW KERN PIECE READY

Jerome D. Kern has completed the music for "Here's Looking At You," a new musical comedy which will be produced by Elliott, Comstock & Gest, early next month.

GRANT CLARKE WITH FEIST

Grant Clarke, the lyric writer, is back with the Leo Feist house, and has turned in a number of new songs which will be released in the near future.

BURLESQUE

SMALL TIME CIRCUIT IS RUMORED

PLAN NEW ENGLAND ROUTE

BRIDGEPORT, Dec. 29.—Rumors of a new small-time burlesque circuit for the New England States are circulating here, and a number of showmen are said to be interested. Who these are cannot be ascertained, although Roger Ferri, sporting editor of the Bridgeport *Telegram*, and formerly press representative of the Colonial Theatre, Providence, says he is the press agent for the new organization. He will not give out any names, however.

According to the reports, a meeting was held Wednesday in Boston, at which the prime movers made all plans for the immediate starting of operations. Twenty cities are reported to be represented in the circuit, and the rumors are that options have been secured on theatres in Boston, Providence, New Haven, New London, Bridgeport, New Britain, Springfield, Pittsfield, Worcester, Lowell, Lawrence, Lynn, Taunton, Brockton, Fall River, New Bedford, Newport, Pawtucket, Woonsocket, Olneyville and Westerly, R. I.

Although several of these cities are on the Columbia and American Wheel, no attempt to antagonize those companies will be made by the men behind the movement, it is said, as the projected circuit will give shows more on the order of "tabs," and will cater to the 10, 20 and 30-cent patronage.

Twenty shows are said to be in process of formation for the circuit, and each will play every town twice during the season, making a route of forty weeks in all. It is reported that a theatre has already been secured in Lowell, an excellent stand, for the reason that the army training camp at Ayer is but a few miles distant.

THANKS TO ALL

Christmas greeting and New York's well wishes are hereby acknowledged from Billy Foster, Frank Harcourt, Will Roehm, Meyer Harris, Gussie White, Jean Fleming, Weston and Symonds, Ira A. Miller, Joe Opp, Mr. and Mrs. Ed. E. Daley, Nes Lavene, Mollie Williams, Chas (Kid) Koster, Chas. F. Edwards, Mr. and Mrs. Peterson, Jr., Anna Sawyer, Mattie de Lece, Flaig and Beall, Babe La Tour, Mona Raymond, Katherine Page, Jack Fay, Joe Freed, Don Clark, Florence Bennett, Paul Cunningham, Madlyn Worth, Billy Hexter, Fred R. Le Vaige, Primrose Semon, Lewis and Dody, E. W. Chipman, Harry Abbott, James H. Rhodes, Billy Carlton, H. A. Morrison, Anna Virginia Meade, Harry Mandel, Billy Gilbert, Walter Meyers, Connie Lehr Fuller, Chas. Edwards, Flossie Everette, Dan Coleman, Ben Kahn, Harry Morton, Zella Russell, Jess Burns, Blutch Cooper, Billy K. Wells.

SEEK RUNAWAY IN CHORUS

CINCINNATI, O., Dec. 24.—The chorus girls of "The Social Maids" Company, playing the Olympic, had an exciting evening last week. Just before curtain time, juvenile court detectives came on the stage, lined up the girls and questioned each. They were seeking a runaway girl who left the School for Girls at Delaware, O., to go on the stage in Cincinnati. Manager Hedges succeeded in showing that the girls at his theatre were not runaways.

AL HERENDEEN SICK

BOSTON, Mass., Dec. 30.—Al Herendeen, treasurer of Waldron's Casino, this city, has been confined to his home with scarlet fever. It is expected, however, that he will be back in the box office next week.

BARTON IS A LIEUTENANT

Charles Barton, owner of "The Aviators" on the American Burlesque Circuit, was notified last Monday of his appointment as first lieutenant of the United States Army by Secretary of War Baker. He will be located at Camp Meade, Md., a short distance from Baltimore, and will have entire charge of the entertainment of about 30,000 soldiers.

A theatre is located at the camp and Lieut. Barton will furnish vaudeville, feature pictures and lectures for the entertainment of the soldiers. He is the first burlesque man to receive an appointment of this nature from the War Department.

"MODEL" CONTEST BARRED

CHICAGO, Ill., Dec. 31.—The "Model" contest which is a featured attraction with the "Record Breakers" for the Friday night performances was barred at the Gayety Theatre here, owing to strict orders from the management of the house. The contest involves the competition of the most shapely girls with the figures of Mildred Howell, Babe Ames, Bobbie Medart, Dorothy Belmont, Norma Jerome and Edna Orsech.

"BIG SHOW" HOLDS CELEBRATION

PATERSON, N. J., Dec. 31.—A Christmas celebration was held at the Orpheum Theatre on Christmas Day by the Harry Hastings Big Show. Three hundred and eighty presents were exchanged by different members of the company. A large percolator, chafing dish and serving tray mounted in solid silver were presented to Mr. and Mrs. Dan Coleman by the company. Mr. and Mrs. Harry Hastings were present at the celebration.

"GIRLS FROM FOLLIES" CHANGE

Hallie Randolph will replace Dale Wilson as prima donna of the "Girls from the Follies" next week at the Empire, Chicago. Nellie Crawford replaces Bonnie Lloyd as soubrette at the same time. Madge De Voe, the ingenue, will close with the show here. It is said she is to be married to a Chicago business man.

INGENUE WINS DIVORCE

CHICAGO, Ill., Dec. 28.—Madge DeVoe, ingenue of the "Girls From the Follies," was granted a divorce last week from her husband, Chic Bricmont.

Bricmont has been straight man with Ben Kahn's Follies Company in New York for the last six weeks. He closed at the Union Square last week.

SHOW GIRL OVERCOME

TRENTON, Dec. 31.—Beatrice Burns, of "The Lady Buccaneers," while playing the Grand Theatre here, was overcome by gasoline fumes coming from a trunk. Her condition was so serious that she was removed to St. Francis Hospital. The trunk was filled with clothes that had just been returned from a cleaner's.

"AVIATORS" SIGN ROSE CLIFTON

Rose Clifton, who closed recently with the National Winter Garden Stock, will open with the "Aviators" as soubrette in Cleveland next week. Geo. Herdlicka, leader, will open with "Biff, Bing Bang" at Baltimore Jan. 7th.

BURNS BUYS HOME

Jess Burns, general manager of the Theatrical Operating Company, recently purchased a home in Jamaica, L. I. He moved from his country estate at Greenlawn, L. I., to his new place last Saturday.

CLARA KEATING TO CLOSE

Clara Keating, soubrette of the "Best Show in Town," will close at Hurtig and Seamon's Theatre Jan. 12. Miss Keating is going South to work in pictures.

BEN KAHN GIVES BANQUET TO EMPLOYEES

BOTH COMPANIES ENTERTAINED

Ben Kahn gave a banquet on the stage of the Union Square Theatre last Saturday night to his two companies, the "Union Square" and "Follies," and a few invited guests.

The banquet started at 12.30, with over one hundred persons at the various tables. An excellent dinner was served and thoroughly enjoyed by every one present. Short speeches were made by Police Inspector John F. Dwyer, Senator John Toth, A. S. S. Jacoby, Sammy Krauss, B. F. Kahn, Billy (Grogan) Spencer, Harry Steppe, Ned Alvord and others. Noodles Fagan was toastmaster.

At the tables were Mr. and Mrs. B. F. Kahn and their son, Senator Toth, Sammy Krauss, Nat Jacoby, Vivian L. Greene, Margaret McKinnon, A. S. S. Jacoby, Rochelle Sulitan, John Potts, Dolly Fields, Mr. and Mrs. Sam Raymond, Charles Burns, Police Inspector John F. Dwyer, "Noodles" Fagan and family, Harriett Lee, Lorranie, Ned Alvord, Frank Nichols, Margaret Nichols, Margie Daley, Edgar T. Stewart, Gertrude O'Neill, George Whittaker, Joseph Monte, Francis T. Reynolds, Pete Bowins, V. Villa, Moe Lang, Simon Kordler, Nat Lang, Albert White, Frank J. Woerdehoff, Fred Salvatore, Billy Vanderveer, Will Von Tilzer, Aubrey Gittleman, Jol Omle, Oscar Howitz, Sam Jacobson, Murray Kraus, Elsie Delmar, Billy Wandas, Beatrice Sterling, Ida Riddell, Blanche Rodison, Sam Funkerly, Otto Kramm, Frank Hoffstadt, Frances Cornell, Viola Rivers, Ben Howard, Charlotte and Mae Russell, Francis McCormick, Sam Hern, M. Hern, Jack Rosenberly, Nick Gallinei, M. Pallarani, A. Tantilli, Selma Seymour, Lottie Williams, Dom Fantelli, Anthony Briglio, Ruth Gomez, Al. Wachanheimer, Lou W. Levy, Aaron Ross, Charles Dunn, Gertrude Buckman, Hilda Jatterfield, Dora Moncel, Lillian Lea, Frances Moore, Chauncey A. Brown, Samuel Lefkowitz, U. S. N., John Priznemo, James X. Francis, Frank Lenox, Babe Wallington, Margie and Marie Lamont, Billy ("Grogan") Spencer, P. R. Phillips, Charlotte B. Wetmas, Charles W. Jawitz, Elsie Garnella, Joseph Perlman, Abe Guttenberg, Joe Owens, George T. Walsh, Dixie Dixon, Allie Verne, Viola Frocewiss, Anna Sawyer, Lew Lederer, Barttie Steppe, Harry Steppe, Irene Mack and Martini.

A large silver loving cup was presented to Mr. Kahn by the chorus girls of his Union Square company. Most of them have been with the company for the past two years. Dancing followed the dinner.

INEZ WHITE QUITS

ST. LOUIS, Dec. 31.—Inez White, end pony in "Hello America," handed in her notice this week, much to the expressed regret of the manager, W. J. Cain. Miss White was not in the general housecleaning given the show some weeks ago, when many players were dropped.

KITTY MADISON SIGNED

Kitty Madison, formerly of the vaudeville team of Brislor and Madison, has been engaged by George Belfrage for his "Hip, Hip Hooray Girls." Miss Madison opened with the company at the Empire, Brooklyn, last week. This is her first engagement in burlesque.

Burlesque News continued on Page 25

WELSH GIVES BANQUET

ALRANY, N. Y., Dec. 31.—Ben Welch and Rud Hynicke banqueted the members of the Ben Welch Show last night, after the performance, at Keeler's Hotel. Specialties by Welch, Pat. Kearney and James Madison were followed by a short address by each person present.

Besides the entire company present, the invited guests at the table were Mr. and Mrs. James Madison, Mr. and Mrs. Jack Lipshudts, Jerry Barker, all of New York. Larry Borrie, agent Puss Puss Company, and Lou Benedict, the old time minstrel man, who is now on the door at the Empire.

PRIMA DONNA IS SUED

The P. S. Clark Amusement Company, through its attorney, M. Strassmen, last week secured a judgment for $430 against Frances Tait Botsford, lately the prima donna in the "Oh Girl" Company, a burlesque show controlled by the Clark Amusement Company. The claim was over numerous hotel bills that were contracted by Miss Botsford, which she is alleged to have neglected to pay until Mr. Clark came to the rescue. In addition, there were bills for costumes, shoes and other wearing apparel, which Mr. Clark paid.

BRICMONT'S MOTHER KILLED

PITTSBURGH, Pa., Dec. 29.—Mrs. Bricmont, mother of Chic Bricmont, was killed in a street accident in this city last night. Bricmont, who has been a member of Ben Kahn's "Follies" Stock Company, was notified and came to this city at once.

BURLESQUE NOTES

The Stock Company at the Folly, Baltimore, continues to draw big houses.

In the cast this week are Belle Costello, Babel Le Monier, Marion Hilliard, Emma Kohler, Chas. Barrett, Al. Watson, Hughie Flaherty, George Adams, Jack Joell, Robson Sisters, Minor and Jones and a chorus of thirty girls.

Corp. Charles J. Wessen of Camp Dix, Wrightstown, N. J., was a visitor at the Casino, Brooklyn, last week, where his wife was appearing as prima donna of the "Best Show In Town." Wessen was formerly straight man with the show, having closed several weeks ago at Utica to join the colors.

Ernest Schroder is now doing comedy opposite Frank "Rags" Murphy in the "Monte Carlo Girls." He joined at the Gayety, Philadelphia, several weeks ago, jumping in suddenly without a rehearsal.

Burt Weston, featured comedian of the "Army and Navy Girls," is very proud of a fine gold watch and chain, presented to him by Mrs. Weston and their son on Christmas Day.

Eugene Rauth, who is doing an Irish comedy part with "The Pacemakers," is one of the few comedians in burlesque who is winning favor with his singing.

The stage crew with the "Hip Hip Hooray Girls" presented each girl in the chorus with a one-pound box of candy for Christmas.

The Dayton *News*, in reviewing the "Maids of America" said in part about Weston and Symonds—"One wonders why they are not on the big time."

Billy Spencer, after a three weeks' vacation, will return to the Union Square Stock Company next Monday.

Dolly Fields was a big success last week at the Union Square, stopping the show at each performance.

Ben Kahn has just completed a new flooring for his stage at the Union Square.

VAUDEVILLE'S GREATEST CREATIVE ACT IN ONE
8 FT. HIGH
SEASON'S GREETINGS
New Year's Week, Dec. 31st, Keith's Palace Theatre, N. Y.
Frank Parish & Steven Pern
Direction of - FRANK EVANS.
THE ACME OF VARIETY
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NOW IN NEW YORK

FRANCES KENNEDY

The Cheeriest Comedienne

In exclusive songs by WILLIAM B. FRIEDLANDER and HERBERT MOORE

Week Dec. 31, Bushwick, Brooklyn
Week Jan. 14, Orpheum, Brooklyn
Week Jan. 7, Colonial, New York
Week Jan. 21, Palace, New York

Booked solid until week of May 20, 1918—UNITED TIME

HARRY WEBER, Eastern Representative
SIMON AGENCY, Western Representative

HEAR

MISS DOROTHY JARDON

The Famous Prima Donna, sing the wonderful new Ballad

"I AM LOST WITHOUT THE LOVELIGHT FROM YOUR EYES"

(Composed by Amy Ashmore Clark)

Which she is featuring at Bushwick Theatre, Brooklyn, Week of Dec. 31. This Ballad is replacing Tosti's "Good-Bye." Read this Telegram:

WESTERN UNION TELEGRAM

Mr. James W. Casey, New York, Dec. 16, 1917
Manager of Echo Music Publishing Co.,
145 West 45th Street, New York.

For three years I have been looking for a song strong enough to replace Tosti's "Good-Bye." I am happy to say I have found it in your wonderful ballad, "I Am Lost Without the Lovelight from Your Eyes." My congratulations to you on a sensational success. It will always be my standard number.

(Signed) DOROTHY JARDON.

PEOPLE'S BANK BLDG. SEATTLE

THE ECHO MUSIC PUBLISHING COMPANY

145 WEST 45th ST., NEW YORK

MARIAN GIBNEY

"The Sassy Single"

After first showing in Chicago, Week of Dec. 24, was given a season's route by the Western Vaudeville Managers' Association.

AGENT—SIMONDS

BEST NEW YEAR WISHES TO ALL FRIENDS

S. L. ROTHAPFEL was presented with a loving cup on Monday by Felix S. Kahn.

Roi Cooper Megrue is suffering from a dislocated shoulder.

Gertrude Barnes, has been married to Captain George Lynch, U. S. A..

Bettina Bowman has succeeded Jennie Fuld in "The King."

Frank Daniels will leave for Palm Beach this week.

Joe Phillips opened Monday with D. B. Berg's "Maids of the Movies."

Lyle D. Andrews moved into his offices in the new Vanderbilt Theatre, Monday.

J. C. Miller, of the 101 Ranch show, was in New York this week.

Jack Lait came to New York last week on a business trip.

Lucille and Cockie are working on the W. V. M. A. time.

Darrow is playing the W. V. M. A. time with his novelty comedy act.

Walter Prichard Eaton gave a talk on "The Theatre" last Sunday afternoon at the Comedy Theatre.

Jack Trainor, with the "Vanity Fair" company, goes out over the Orpheum time on January 6.

Al. Silver has taken an office in the suite occupied by Allen and Green in the Putnam building.

Virginia La Verne is spending the holidays at her home in Cincinnati, seeking a rest.

Lew M. Heck, publicity man for the Empress, Cincinnati, has been chosen head of the Milestone Club.

Fred Thompson, who was operated on last week, is improving and resting easily at present.

Al. Golem is playing his troupe eastward, and expects to open here the latter part of this month or the first of next.

Harry Jacoby, who has managed the Empire, at Paterson, for some time, has left his position.

Bernard Riggs, now playing Orpheum time, is the father of a brand new daughter.

Abe Levy, who went to the Coast to overhaul "Watch Your Step," put out by himself and Max Plohn, is back.

Billy B. Van, by arrangement with Klaw and Erlanger, will appear with "Words and Music," for a couple of weeks.

Elkhart and Sherman tried out a new sketch entitled "Three A. M." last Sunday at the Strand Theatre, Racine, Wis.

Ruth Christie, well known in musical comedy, has abanded the stage for motion pictures.

Raymond and Daisy played a return date at the Strand, Racine, Wis., last week.

Bobker's Arabs, whirlwind athletes, played a return engagement last week at the Orpheum, Racine, Wis.

E. Ray Goetz and Jean Schwartz are responsible for the music in "Words and Music."

Charles J. Ross is still in the Fair Oak Hospital, Summit, N. J., recovering from an attack of pneumonia.

Lou Payne, husband of Mrs. Leslie Carter, arrived in New York last week from London, England.

ABOUT YOU! AND YOU!! AND YOU!!!

N. P. Simmons, of the Amalgamated Vaudeville Agency, is back at his desk after a week's illness.

Ben Deeley will soon be seen in a new act written by Herbert Moore, in which he will be supported by Barbara LeMarr.

Lee Morris, well known on the Coast, has been visiting his wife's relatives in Armstrong, B. C.

Bobby Kane, who formerly managed the Reis Bros. Minstrel show, has opened a store show in Tacoma, Washington.

Jane Urban, well known in coast stock companies, has been married to Philip Lindenbaum, a fruit broker.

Joe LeBlang, the cut rate ticket man, may buy a circus. The one he wants is the Buffalo Bill show.

Katherine Dix, of Century Theatre, has been married to Charles Wilder, owner of the Herald Square Hotel.

Fred de Silva, all reports to the contrary notwithstanding, has not joined the National Army, but is still in vaudeville.

Mrs. Joseph A. Muller, wife of the manager of the Palace Hip. in Seattle, is suffering from an injured knee, due to a fall on the sidewalk.

Billie Bingham, with the Gaiety Burlesque stock company in Seattle, fell during a rehearsal last week and hurt her foot.

Una Clayton is appearing in a new sketch over the Orpheum time. It is called "Keep Smilin'," and was written by herself.

Jimmy Sandusky, who formerly directed western stock companies, is now the manager of a large mercantile house in Hedley, B. C.

Emmet Briscoe, who played in support of Ben Deeley, has been married to Alma McLean, in South Bend, Ind. They will do an act together.

A. Robins, "the walking music store," has secured time over the Orpheum Circuit. He was seen in musical comedy prior to his entry into vaudeville.

Frederic and Fannie Hatton came from Chicago last week to direct rehearsals of the new play they have written for Grace George.

Mique Cohen, treasurer of the Plymouth Thetre, has enlisted as a yeoman in the United States Navy. He will report for service next week.

Jack Mason and James Gorman staged the musical numbers in "The Cohan Revue 1918," which opened New Year's Eve at the New Amsterdam.

Lewis Hooper, the well known stage director, now with the Flying Corps of the British army in Canada, was a visitor on Broadway last week.

Blanche Bellaire, one of the four bridesmaids in the chorus of "Flo-Flo" has been promoted by John Cort, and now plays a role in which she sings a solo.

Lew Preston, formerly manager of the "I. O. U." company, is at Camp Upton, a member of Battery D, 306th Regiment of Field Artillery.

J. Rush Bronson, manager of the Empress Theatre, Cincinnati, has been elected National Commander of the Loyal Men of America.

Thomas A. Wise, of the "General Post" company, is personally supporting a mother and two daughters, to enable two young men to go to the front.

R. W. C. Grace (The Three Graces) is a corporal in the mounted guard at Camp Upton. He has been at the camp for three months.

Lillian Kingsbury and company have started a tour over the Loew time, opening at the American Theatre and Roof as headliners in "The Coward" last Monday.

Maurice Greet has been assigned to take charge of the Liberty Theatre at Camp Sherman, Ohio. He left Monday for the camp.

May Wirth begins an engagement at the Hippodrome January 10, to last until the big house closes. She will then go with the Barnum Circus for the Summer.

Singer's Midgets opened at Detroit last week and, after playing a week in Erie and three in Chicago, will start on the full Pantages route.

H. Le Witt has redecorated the Lyceum Theatre, at New Britain, Conn., and will shortly open it as a combination vaudeville and film house.

C. F. Marro, the theatrical lawyer, has been appointed an assistant District Attorney. He will be located at the One Hundred and Twenty-first Street Court.

Walter Porter, of the Bentley Studios, has bought a house at Ridgefield Park, N. J., and will commute to town hereafter despite the cold and the Erie.

Frank Wirth, of the famous Australian family, has formed a business partnership with H. Blumenfeld, in the Strand building, and will book acts for Australia.

Marion Coakley has left "The Country Cousin" company to join the cast of "Oh, James," a play which H. H. Prazee will soon produce.

Dorothy Donnelly is putting the finishing to her new musical play, "Babes in Florida," which will be produced by the Shuberts.

Adrienne Morrison, who plays the role of Kitty in "Yes or No," at the 48th Street Theatre, is Mrs. Richard Bennett in private life.

Conrad Nagel is appearing as the lead in "The Man Who Came Back," at the Princess Theatre, Chicago. In "Experience" last season, he portrayed the same sort of role as he does now.

Frank and Bert Leighton (The Leightons) are spending two days in Decatur, Ill., their home town. They were en route to New Orleans from Chicago and stopped off there.

Aimee Angeles Considine is reported to have been married this week to Cliff Roberts, a nephew of Mrs. Tony Pastor. She is the widow of George Considine, who managed the Hotel Metropole.

Arthur M. Goodman (Arthur Matthews) has been commissioned a first lieutenant at Fort Sheridan, Ill., on November 27, and has since seen active service with the 42d Infantry at Camp Dodge.

Pat Rogers was last week engaged by Gus Hill as top tenor for the minstrel company that Hill now has on tour throughout the South. He joined the company at Savannah Tuesday.

Johnny Hyams and Leila McIntyre began their Orpheum tour last week. They will be accompanied by their daughter, Leila, who has always travelled with them.

Billy and Marie Hart are playing a four weeks' engagement on the Butterfield time, after which they are booked for twelve weeks over the Western Vaudeville Circuit.

George Steel, last season with the Yankee Robinson Show, after attending the showman's convention, spent Christmas at his home in Decatur, Ill., and left for Des Moines, Ia., December 27, on business.

George Henry Trader will stage "She Must Marry a Doctor," a farce by the late Solomon J. Rabinowitsch. The work will be presented January 8 and 10 by the Theatre Workshop in the People's House, in East Fifteenth Street.

Margery E. Wallack, granddaughter of the late Lester Wallack, was married on Christmas Day to Lieut. Howard Stokes, U. S. A., in the Church of the Transfiguration, the Rev. W. W. Davis officiating.

John Rooney, formerly connected with the United Booking Offices, has been added to the booking department of the Amalgamated Vaudeville Agency. The force there now consists of four men, the others being Fred Curtis, H. J. Padden and N. P. Simmons.

Harlow Byerly and W. H. Lindsay, respective managers of the Colonial and Paramount, Logansport, Ind., entertained more than 4,000 children last week as their contribution to the festivities attendant upon the Municipal Christmas tree exercises.

William Moore Patch entertained nearly four hundred guests at a buffet supper and dance on the stage of the Pitt Theatre, Pittsburgh, Pa., following the first performance in that house of "Seven Chances." The festivities lasted till 6 o'clock Christmas morning.

Manager Ted Whitehorne, of the Orpheum Theatre, Racine, Wis., turned his house over to the local lodge of Elks for Christmas morning, and the Elks gave a free performance to the poor children of the city, and also distributed shoes and stockings to the needy youngsters.

Juanita Fletcher, of the "Oh, Boy" company, left Monday for her home in California preparatory to undergoing an operation. She was taken seriously ill last week, and was forced to stop her work upon the stage. Her injury was received last summer while engaging in a game of tennis.

Albert Martin, an actor, was arrested last week on a charge of reckless driving, brought by Thomas Wall. According to Wall, he stopped his jitney in front of the United States Theatre, Hoboken, to allow a passenger to alight and, while in that position, Martin drove alongside and crashed into his machine.

John Lamp and Jack Demsey were the hosts at an entertainment given for the benefit of the sailors at the Naval Armory, 52d street, Brooklyn, last week. Those on the bill were Elizabeth Manbe, Shattuck and O'Neil, Neville Fleeson, Marion Garson, Doherty and Scalia, Louise Fox, Kelly and Cohen. The actors and actresses were the guests at a dinner given by Lieutenant Dunn.

Charles Riggs, who was out ahead of the Max Figman company of "Nothing But the Truth," hit Broadway again last week, after turning over his work to Mel Raymond, formerly of the "Watch Your Step" company, who has obtained an interest in the Figman attraction. Just to guard against the food shortage, that is possible, Riggs brought along a good supply of sugar that he was able to corral in the West.

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Two Italians in a Day Off

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Singing—Dancing—Costume Changes

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Featuring Their Jazz Band

In Dusky Cabaret Entertainers

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Comedy Songs—Eccentric Dances DIRECTION MANDEL AND ROSE

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In Budget of Nonsense Entitled

"From Broadway to Dixie"

Singing, Dancing and Comedy Two Special Drops in One

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Direction—MANDEL & ROSE

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Comedy and Singing

Now Playing Loew Time. Direction—TOM JONES

Week Dec. 31st—First Half, BIJOU, Fall River, Mass.; Last Half, ORPHEUM, Boston, Mass.

VERA HARRY

LAING and GREEN

PLAYING LOEW TIME

Old Character Song Revue IN VAUDEVILLE

DIRECTION CHARLES J. FITZPATRICK

HAZEL MULLER

The Phenomenal Baritone Singer

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The Ventriloquial Comedian, in "BEFORE THE COURT"

N. B.—Managers, why not warm up your house with the

STEAMFITTERS

Direction—MARK LEVY IN VAUDEVILLE

Assisted by Their Pipes

HAVE YOU SEEN

WEBER and ELLIOTT

A Unique Blend of Mirth and Melody

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BURTON AND JONES

In "KINDLING"

PLAYING UNITED TIME Dir., WM. S. HENNESSY

JAMES WILLIAM

GREEN and PUGH

Two Boys From Dixie

In Three Shades Blacker Than Black.

Western Representative: HYMAN SCHALLMANN BOOKED SOLID Eastern Representative: MORRIS & FEIL

WATCH THEM

GEORGE CHARLES

LANE & SMITH

Singing, Dancing and Comedy Direction, MARK LEVY

PATSY BENNETT

Songs and Comedy

Direction—MANDEL & ROSE

W. OLATHE MILLER & CO.

In

"ON THE EDGE OF THINGS"

By HOMER MILES

The Little Act with the Big Punch

DIRECTION—SAM BAERWITZ, N. V. A.

MAZIE EVANS

and her

BANJO BOYS

IN VAUDEVILLE

DOT AND ALMA WILSON

Theatre—*Proctor's 125th St.*
Style—*Playlet with specialties.*
Time—*Fifteen minutes.*
Setting—*Full stage.*

This troupe of three girls have a genuine novelty which should get across well on the small time. Only two names are given, and it is difficult, therefore, to know who is who, as all the parts are equally important. The girls represent three old maids who dress in the style of fifty years ago and whose house is furnished in that style. The youngest of them announces that she has secured a husband, and intends to make the house over for his reception. By hanging up new portiéres and re-arranging, generally, they turn the room into a fashionable modern drawing room in the wink of an eye.

Then the young one gets on a gown which makes her look surprisingly beautiful. The other two decide to make a wish on the haunted portiére. One, wishing to be a bride, goes behind it and comes out rejuvenated. The other wishes to be a singer, and the same transformation in appearance takes place, after which she sings a song. A comedy finish is secured by bringing in a stage hand dressed as a withered old man with white whiskers, who is the promised husband. The act has speed, originality and humor, the girls have good voices and act well. They should have no trouble in getting booked.

P. K.

MULLALY McCARTHY & CO.

Theatre—*Greenpoint.*
Style—*Comedy sketch.*
Time—*Fifteen minutes.*
Setting—*Full stage, parlor.*

A sketch well acted and put over is presented by Mullaly McCarthy and Co.

The turn opens with the usual morning after the night before stuff and with a bachelor to be married that afternoon. His friend, who is already married and who hasn't been at home for some time, drops in and tells him that he has enlisted in the army to get away from his wife, to which the bachelor replies that he is getting married to get out of the army.

The wife, searching for her husband, then enters and, finding his bachelor friend with a hangover, inquires of the butler if her husband was with him on his spree the night before. The butler, in trying to square things, in reality then balls up the whole affair, and she discovers her husband hiding behind a screen. A fight follows which ends with the wife going to apply for a divorce, while the bachelor decides not to marry after witnessing the trials and tribulations of married life. He goes off to the recruiting station to enlist.

The bachelor gave a neat portrayal of a drunk, with nothing overdone. The rest of the cast were equally as good. As the act stands, it should be a go over the three-a-day. L. R. G.

IDA CHADWICK AND DAD

Theatre—*Harlem Opera House.*
Style—*Dialogue and singing.*
Time—*Eighteen minutes.*
Setting—*Special in three.*

The setting represents the interior of a country post office, and the old man is sorting the mail when the girl comes in, supposedly an actress waiting for a train. Here dialogue ensues which has no particular point, and those who were looking for a connected sketch were disappointed.

The girl then sings a song and does a little dance, after which she exits to change clothes, while the man does a monologue, in which are such poor puns as "tailors make the saloon-keepers close." She re-enters in rube make-up, and they do a sort of clog dance, which is the best thing in the turn. On this, they exit.

The material of this act is altogether below standard, and the turn fails to get over, although acting ability and personality are there. It is purely a question of material. With good stuff they should make a hit. P. K.

NEW ACTS

(Continued from page 9)

CRAIG AND CALVERT

Theatre—*Harlem Opera House.*
Style—*Violin.*
Time—*Eleven minutes.*
Setting—*In one.*

This team, consisting of man and woman, who very modestly call themselves "violin virtuosos," present a novelty in the way of musical acts, and, as they have talent and personality, should easily make big time. Both are good looking and graceful in their movements. The girl wears two gowns.

They open with a classical medley, and then the girl plays a waltz and dances to it. This is an old stunt, but she improves on it by playing an extremely difficult piece and really dancing, kicking and covering the stage in a strenuous manner, without missing a note. The man does the same thing with a rag, and then the two give a popular ballad, playing in dialogue fashion. The man plays a bar with a questioning accent, and the girl follows with another in the form of an answer. This is clever. They finish with a cakewalk, playing and dancing at the same time.

The act has a good chance. P. K.

KAHN AND BOON

Theatre—*Proctor's 58th St.*
Style—*Singing and talking.*
Time—*Twelve minutes.*
Setting—*In one.*

The speed with which they work, the excellent whistling of the man, the quality of their voices, make Kahn and Boon, a man and girl, stand out far above their material, which is poor. They get it over successfully, however, and registered a distinct hit. With excellent material they should be wonders, if they can get by with the stuff they have.

They open with the girl singing and the man doing physiological antics. His twisting of his body into crude forms got much laughter. Some fast dialogue follows, and then the man sings a comic song, whistling the chorus. The girl makes two costume changes. The act has much more pep than the average, and the audience liked them immensely.

P. K.

JOE DEAHY AND SISTER

Theatre—*Greenpoint.*
Style—*Dancing.*
Time—*Ten minutes.*
Setting—*Full stage.*

Joe Deahy and sister offer a series of fancy dances, opening with a sort of a gavotte and dressed in the clothes of the Civil War period.

They next change to evening clothes and do a fox trot.

The next number was a waltz, and really looked the better of all the others.

They close with a cakewalk in another change of costume.

Although the writer has seen better versions of cakewalks it doesn't take any laurels away from their efforts. The act should go good in an opening spot on the better small time bills.

L. R. G.

WEBB AND ROMAINE

Theatre—*Greenpoint.*
Time—*Eleven minutes.*
Style—*Musical and songs.*
Setting—*In one.*

The audience was rather surprised at seeing a couple of Italian comedians on the stage after they had been singing "Where the River Shannon Flows" in a green spot. One plays the guitar while the other plays the violin.

They indulge in a few gags, also a few other numbers and a solo on the violin, which the player put over very nicely. For a finish they do a Hawaiian number.

The act should go great over the better small time. L. R. G.

SCHOFIELD, MARTIN & CO.

Theatre—*Proctor's Fifth Avenue.*
Style—*Playlet.*
Time—*Eighteen minutes.*
Setting—*Special full stage.*

This company of three people presents a sketch called "Roses" which has a good idea in it. All are competent. The old man who plays the girl's uncle is especially good.

The setting represents a rose garden. Jack, the young man, wants to marry Rose, the niece of the garden keeper, who is mad about roses. Jack and he talk together, and the young man asks for Rose. The gardener, thinking he means a flower, gives his consent. When he learns that he really meant he is angered and refuses, until he learns that Jack's mother is the girl he loved as a youth. The sob stuff here is poor, but fortunately it doesn't last long.

The act finishes with all three going over to Jack's mother to celebrate the engagement. The opening is slow, and some of the dialogue drags. The whole thing should be speeded up a bit. Otherwise it is a good sketch, and above the average. P. K.

"INTELLIGENCE"

Theatre—*Harlem Opera House.*
Style—*Mind reading.*
Time—*Twenty minutes.*
Setting—*Full stage.*

Two women and a man make up the cast of this act, which is largely on the order of the Eva Fay act, except that it is not so spectacularly staged.

One girl is blindfolded at the piano, and plays any selection the audience calls for. The other, in the chair, answers the questions. A man passes pads out, and then returns to the stage with them, dropping them off in the wings. The woman answering the questions has not the quickness of wit nor the personality to get the stuff over to perfection.

This sort of act, providing the questions are the sort which can be answered humorously, will always get over with an uncritical audience. The piano part is a good touch, and adds much to the value of the turn. P. K.

BEN HARNEY AND CO.

Theatre—*Proctor's Fifth Avenue.*
Style—*Singing and piano.*
Time—*Fifteen minutes.*
Setting—*In one.*

Harney works "straight" in evening clothes and is assisted by a tall negro who has a better voice than his employer.

The black wears a bell-hop sort of uniform. They open with a sentimental ballad, followed by a rag. Then followed by an old time patriotic song, on which a plant in the audience chorused. Harney then danced with the negro at the piano, and then the negro played a melody, speeding up the time until he was racing with the orchestra. More songs, dances and clogs followed, and he finished with imitations of celebrities such as Harry Lauder and Roosevelt. He imitated by movement, not words.

The act is speedy and entertaining and should get across fairly well. P. K.

LAUGHLIN AND WEST

Theatre—*Proctor's 125th St.*
Style—*Singing and talking.*
Time—*Fifteen minutes.*
Setting—*In one.*

This act differs from the usual man and girl act only in its setting, which represents a restaurant.

The girl enters and sits at a table. Then, mistaking the man for a waiter, she begins ordering him about. Dialogue follows, the jokes, in which are largely puns on various foods on the bill of fare. They follow with a song, and the girl then dances prettily. They then give another song, some more talk, and finish with a rapid dance. P. K.

RAMSEN AND JUNE

Theatre—*Proctor's 58th St.*
Style—*Weapon throwing.*
Time—*Ten minutes.*
Setting—*Full stage.*

This team, a man and a girl, dress in what purports to be the native costume of the Australian savage, although the girl wears high-heeled French shoes. The turn has novelty, and if worked more speedily might get a closing position on a big-time bill. As it is they work too slowly, and are not nearly finished in their aim. A turn of this sort should go perfectly, as the slightest mistake weakens the whole act.

They open with spear throwing at targets, and the the man shoots arrows at a swinging target held by the girl. Both then throw spears at targets opposite. The boomerang throwing at the end is the best thing in the act. He throws the weapon out toward the audience, causing a sensation. It comes back nicely, however, on reaching the footlights. His double circles with the boomerang are remarkable. More speed and pep, and the act will go. P. K.

DOHERTY AND SCALIA

Theatre—*58th Street.*
Style—*Song and dance.*
Time—*Fifteen minutes.*
Setting—*In one.*

Doherty and Scalia have a very good singing and dancing turn that earns them the right to their billing as a revuette.

They open with the girl singing while the man plays the banjo. The girl sings a number about "something that the dog brought in," which is followed by a medley of popular airs on the banjo. This is followed by an impression of an Italian musician serenading his sweetheart, in which the man plays the violin in a capable manner. The girl follows this with an impression of a girl who talks all through a show, and they both give an imitation of two cabaret performers that is very good.

The girl has not a wonderful voice, but has lots of personality, and the man plays well. The act is a winner, and should have no trouble getting time.

S. K.

NORRIS AND ORMONDE

Theatre—*Greenpoint.*
Style—*Patter, dance and songs.*
Time—*Fifteen minutes.*
Setting—*Special drop.*

The special drop employed in this act depicts a deserted street at 2 a. m. with prop pump in the foreground. A drunken man comes on and does a lot of talking about the great time he has had. He then goes into a dance.

The girl then enters, her chauffeur having disappointed her. She does a number and goes into a dance. The man comes on again, some more patter follows and then they go into a duet and a double dance.

The patter sounds as though it originated in some English music hall. It is very bad. There are plenty of opportunities for decent talk in the act, but why they have missed their opportunity is hard to say. With a new line of talk the act should be a go in an early spot in the three-a-day. L. R. G.

ALEXANDER AND FIELDS

Theatre—*Harlem Opera House.*
Style—*Singing and talking.*
Time—*Twelve minutes.*
Setting—*Special in three.*

The drop represents a freight car, and, for an opening, the two men, dressed as exaggerated tramps, scramble out of the door. They start with a medley of old songs and follow with some dialogue about the names of towns, principally puns of an inferior nature. One then sings a ballad, and they finish with a comedy duet.

The novelty of their set and costumes, the rapidity and punch with which they work, and their routine, generally, got them across big with the audience at the reviewing. P. K.

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"Come Out of the Kitchen"—Powers, Chicago, indef.
"Chu Chin Chow"—Manhattan O. H., indef.
"Country Cousin"—Broad, Philadelphia, 31-Jan. 5.
"Cure for Curables"—Majestic, Boston, 31-Jan. 5.
"Chinese Lantern, The"—Little, Phila., indef.
"Dad's Girl"—Seminole, Pa., 3; Chickasaw, 4; Yatesboro, 5; Dayton, 7.
"Doing Our Bit"—Winter Garden, N. Y., indef.
"Eyes of Youth"—Maxine Elliott's Theatre, indef.
"Flo-Flo"—Cort, N. Y., indef.
"Flame, The"—Oakland, Cal., 30-Jan. 5; Sacramento, 6-7; San Jose, 8.
"Flora Bella"—Indianapolis, Ind., 3, 4, 5; Piqua, O., 7; Urbana 8; Dayton, 9.
"Follow the Girl"—Adelphi, Phila., indef.
"Gypsy Trail, The"—Plymouth, N. Y., indef.
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"General Post"—Gaiety, N. Y., indef.
"Grass Widow"—Princess, N. Y., indef.
"Happiness"—Criterion, N. Y., indef.
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"Lilac Time"—Cohan's Grand, Chicago, indef.
"Music Master"—Forrest, Phila., indef.
"Miss 1917"—Century, N. Y., indef.
Mack, Andrew—Pittsburgh, Pa., 31-Jan. 5; Huntingdon, 7; Philipsburg, 8.
"Madame Sand"—Knickerbocker, N. Y., indef.
"Maytime"—Shubert Theatre, indef.
"Man Who Came Back"—Princess, Chicago, indef.
"Masquerader, The" (R. W. Tully)—Booth, N. Y., indef.
Mantell, Robt., Co.—Nashville, Tenn., 31-Jan. 5.
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"Mutt & Jeff Divorced"—Kansas City, Mo., 30 and wk.
"Nothing But the Truth"—Plymouth, Boston, indef.
"Naughty Wife, The"—Harris, N. Y., indef.
"Oh, Doctor" (Woodhall Amusement Co.)—Wellsboro, 2; Sayre, 3; Towanda, 4; Freeland, 5; Berwick, 7; Bloomsberg, 8; Danville, 9.
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"Oh, Boy"—La Salle, Chicago, indef.
"Odds and Ends"—Bijou, N. Y., indef.
"Over the Top"—48th St. Roof, N. Y., indef.
"Once Upon a Time"—Walnut, Phila., wk. 31.
"Polyanna"—Standard, N. Y., 31-Jan. 5.
W. B. Patton (Frank B. Smith, mgr.)—Knoxville, Ia., 3; West Point, 4; Quincy, Ill., 6; Beardstown, 7; Canton, 8.
"Parlor, Bedroom and Bath"—Republic, N. Y., indef.
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"Rambler Rose" (Chas. Frohman, mgr.)—Boston, Mass., 31-Jan. 12.
"Seventeen"—Detroit, Mich., wk. 30.
"Step Lively" (Woodhall Amusement Co.)—Grafton, W. Va., 3; Shinnston, 4; Weston, 5; Clarkesburg, 7; Sistersville, 8; St. Mary's, 9.
"Show of Wonders"—Chestnut St. Opera House, Phila., indef.
Skinner, Otis (Chas. Frohman, mgr.)—Washington, D. C., wk. 31.
"Stop, Look, Listen"—Ardmore, Okla., 3; McAlister, 4; Ft. Smith, Ark., 5; Fayetteville, 7; Muskogee, Okla., 8; Tulsa, 9.
"Turn to the Right"—Garrick, Phila., indef.
"Thirteenth Chair"—Hollis, Boston, indef.
There She Goes Co. (Harvey D. Orr, mgr.)—South Bethlehem, N. Y., 3; Morristown, N. J., 5; Easton, Pa., 5; Wilkesbarre, 7; Sayre, 8.
"Tailor Made Man"—Cohan & Harris, indef.
"Tiger Rose"—Lyceum, N. Y., indef.
"Traffic in Souls"—Stoughton, 3; Dodgeville, 4; Linden, 5; Blanchardville, 6; Highland, 7; Plattville, 8; Rewy, 9.
"Uncle Tom's Cabin" (Wm. Kibble)—Omaha, Neb., 30-Jan. 4; St. Joe, 5.
"Upstairs and Down"—Park Sq., Boston, Mass., indef.
"Very Good Eddie"—Loew's 7th Ave., 31-Jan. 5.
"Wanderer, The"—Boston Opera House, Boston, Jan. 1.
Washington Sq. Players—Comedy, N. Y., indef.
"Why Marry"—Astor, N. Y., indef.
"Words & Music"—Fulton, N. Y.
"Watch Your Step"—Bismark, N. D., 4; Jamestown, 5; Fargo, 6; Brainard, Minn., 7; Hibbing, 8.
"Yes or No"—48th St., Indef.
Ziegfeld Follies—Illinois, Chicago, indef.
"Midnight Frolic"—New Amsterdam Roof, N. Y., indef.

STOCK

Auditorium Players—Malden, Mass., indef.
Alcazar Players—San Francisco, indef.
Austin, Mildred, Musical Comedy—Star, Louisville, Ky., indef.
Aborn Opera Co.—Pittsburgh, Pa., indef.
Alhambra Players—Alhambra Theatre, York, Pa., indef.
Baker Stock Co.—Portland, Ore., indef.
Bunting, Emma, Stock Company—Grand Opera House, San Antonio, Tex., indef.
Bishop Players—Oakland, Cal., indef.
Blaine's James, Players—Saskatoon, Can., indef.
Burnes, Melville—Northampton, Mass., indef.
Bradley & Earl Stock Co.—Strand, San Antonio, Tex., indef.
Chicago Stock Co., Springfield, Mass, 30-Jan. 5.
Correll Price Players—Tarentum, Pa., 31-Jan. 5.
Cooper Baird Co.—Zanesville, O., indef.
Crown Theatre Stock Co. (T. W. Rowland, Sr.)—Chicago, indef.
Cutter Stock Co.—Olean, N. Y., 31-Jan. 5.
Dominion Players — Winnipeg, Manitoba, Can., indef.
Dwight, Albert, Players (G. A. Martin, mgr.)—K. and K. Opera House, Pittsburgh, Pa., indef.
Dainty, Bessie, Players (I. E. Earle, mgr.)—Orpheum Theatre, Waco, Tex., indef.
Dubinsky Bros.—St. Joseph, Mo., indef.
Dubinsky Bros.—Kansas City, indef.
Enterprise Stock Company (Norman Hilyard, mgr.)—Chicago, indef.
Earl Stock (Larry Powers, mgr.)—Sharpsburg, Pa., indef.
Emerson Players—Lawrence, Mass., indef.
Elbert & Getchell Stock—Des Moines, Ia., indef.
Earle, Ira., Stock—Waco, Tex., indef.
Edwards, Mea, Players—Corning, N. Y., 30-Jan. 5.
Fielder, Frank, Stock—Elmira, N. Y., indef.
Fifth Ave. Stock—Fifth Ave., Brooklyn, indef.
Gordinier Bros., Stock—Ft. Dodge, Ia., indef.
Grand Theatre Stock Co.—Tulsa, Okla., indef.
Glaser, Vaughn, Stock—Detroit, Mich., indef.
Holmes, W. Hedge—Troy, N. Y., indef.
Howard, George, Stock Co.—Vancouver, B. C., Can., indef.
Hippodrome Stock Co.—Hippodrome, Oakland, Cal., indef.
Hawk-Earl Stock Co.—Orlando, Fla., 31-Jan. 5.
Jewett, Henry, Players—Copley, Boston, indef.
Kenyon Stock Co. (Forry L. Bott, mgr.)—Kenyon, Pittsburgh, indef.
Knickerbocker Players—Philadelphia, indef.
Katzes, Harry, Stock—Salem, Mass, indef.
Krueger, M. P.—Wilkes-Barre, Pa., indef.
Lakeside Musical Comedy Co.—Denver, Colo., indef.
Lieb, Harris Stock Co.—Wilson, Chicago, indef.
Lewis, Jack X., Stock (Jack X. Lewis, mgr.)—Chester, Pa., indef.
Liberty Players—Strand, San Diego, Cal.
Lillem, Ed. Clark, Stock—Chester, Pa., indef.
Levy, Robt.—Lafayette, N. Y., indef.
Levy, Robt.—Washington, D. C., indef.
Miller & Ball Stock Co.—Steubenville, O., indef.
Moses & Johnson Stock—Paterson, N. J., indef.
MacLean, Pauline, Stock (W. W. Richards, mgr.)—Samuel's Theatre, Jamestown, N. Y., indef.
Modern Players—Pabst, Milwaukee, Wis., indef.
Marcus Musical Stock Co.—New Bedford, Mass., indef.
Morosco Stock—Los Angeles, indef.
Mills, E. C.—Oklahoma, Okla., indef.
Marks Bros. Stock Co.
Niggemeyer, C. A.—Minneapolis, Minn., indef.
Orpheum Players (Geo. Ebey, mgr.)—Oakland, Cal.
Orpheum Stock Co.—Orpheum, Newark, N. J., indef.
Oliver, Otis, Players—El Paso, Tex., indef.
Oliver, Otis, Players (Otis Oliver, mgr.)—Wichita, Kan., indef.
O'Neill, Wm.—Manchester, N. H., indef.
O'Hara-Warren-Hathaway—Brockton, indef.
O'Connell, J. F., Stock—Halifax, N. S., indef.
Poli Stock—Bridgeport, Conn., indef.
Poli Stock—New Haven, Conn., indef.
Packard-Jay—Jersey City, N. J., indef.
Phelan, E. V.—Lynn, Mass., indef.
Robbins Stock Co.—Pierre, S. D., wk. 31.
Shannon Stock Co.—Winchester, Ky., wk. 31.
Shubert Stock—St. Paul, Minn., indef.
Somerville Theatre Players — Somerville, Mass., indef.
Spooner, Cecil, Stock—Grand Opera House, Brooklyn, indef.
Sites-Emerson Co.—Lowell, Mass., indef.
Sites-Emerson Co., Haverhill, Mass., indef.
Southwell-Margie Stock Co,, Vidalea, Pa., 31-Jan. 5.
Van Dike & Baton Stock (F. Mack, mgr.)—Joplin, Mo., indef.
Vollman, E. H., Stock—Stockton, Cal., indef.
Vollman—Salt Lake City, Utah, indef.
Williams, Ed., Stock—Kokomo, indef.
Wilkes' Players—Seattle, Wash., indef.
Wilson, Tom—Lyric, Butler, Ind.
Wallace, Morgan, Stock—Sioux City, Ia., indef.
Willard, Fred, Stock—White Plains, N. Y., indef.
Weir Mome Players—Park, Pittsburgh, indef.
"Happy" Lou Whitney Stock Co.—Benton Harbor, Mich., 31-Jan. 5.

INTERNATIONAL CIRCUIT

Attractions for the Week of January 6.

"After Office Hours"—Walnut, Phila.
"Dangerous Girl, A"—National, Chicago.
"Daughter of the Sun"—Youngstown, O.
"Her Unborn Child"—Pittsburgh.
"Little Girl in a Big City"—Lexington, New York.
"Love of the City"—Detroit.
Mutt and Jeff—St. Louis.
"Millionaire's Son and the Shop Girl"—Milwaukee.
"Marriage Question, The"—Buffalo.
"One Girl's Experience"—Peoria, 6, 7, 8, 9; St. Joe, 11, 12.
"Peg o' My Heart"—Imperial, Chicago.
"Pretty Baby"—Nashville.
"Story of the Rosary"—Cleveland.
"Trail of the Lonesome Pine"—Montreal, Canada.
"Turn Back the Hours"—Columbus.
"Thurston"—Indianapolis.
"Uncle Tom's Cabin"—Kansas City.
"White Slave, The"—Worcester.

BURLESQUE

Columbia Wheel

Al Reeves—Corinthian, Rochester, Dec. 31-Jan. 5; Bastable, Syracuse, N. Y., 7-9; Lumberg, Utica, 10-12.
Ben Welch—Casino, Boston, 31-Jan. 5; Columbia, New York, 7-12.
Best Show in Town—Casino, Philadelphia, 31-Jan. 5; Hurtig & Seamon's, New York, 7-12.
Bowery—Star, Cleveland, 31-Jan. 5; Empire, Toledo, O., 7-12.
Burlesque Revue—Empire, Toledo, O., 31-Jan. 5; Lyric, Dayton, 7-12.
Burlesque Wonder Show—Lyric, Dayton, O., 31-Jan. 5; Olympic, Cincinnati, 7-12.
Bon Tons—Gayety, Washington, 31-Jan. 5; Gayety, Pittsburgh, Pa., 7-12.
Behman Show—Grand, Hartford, Conn., 31-Jan. 5; Jacques, Waterbury, Conn., 7-12.
Broadway Frolics—Gayety, Toronto, Ont., 31-Jan. 5; Gayety, Buffalo, N. Y., 7-12.
Bostonians—Empire, Brooklyn, 31-Jan. 5; Park, Bridgeport, Conn., 10-12.
Follies of the Day—Open, 31-Jan. 5; Orpheum, Paterson, 7-12.
Golden Crooks—Empire, Newark, N. J., 31-Jan. 5; Casino, Philadelphia, 7-12.
Hello American—Bastable, Syracuse, 31-Jan. 2; Lumberg, Utica, 3-5; Gayety, Montreal, Can., 7-12.
Harry Hastings—Majestic, Jersey City, 31-Jan. 5; People's, Philadelphia, 7-12.
Hip, Hip, Hoorah—Park, Bridgeport, Conn., Jan. 3-5; Colonial, Providence, 7-12.
Howe, Sam—Cohan's Newburg, N. Y., 31-Jan. 2; Cohan's, Poughkeepsie, 3-5; Miner's Bronx, New York, 7-12.
Irwin's Big Show—Palace, Baltimore, 31-Jan. 5; Gayety, Washington, 7-12.
Liberty Girls—Orpheum, Paterson, 31-Jan. 5; Majestic, Jersey City, 7-12.
Majestic—Gayety, St. Louis, 31-Jan. 5; Columbia, Chicago, 7-12.
Merry Rounders—Gayety, Omaha, 29-Jan. 4; Gayety, Kansas City, 7-12.
Million $ Dolls—Gayety, Detroit, 31-Jan. 5; Gayety, Toronto, Ont., 7-12.
Mollie Williams—People's, Philadelphia, 31-Jan. 5; Palace, Baltimore, 7-12.
Marion's, Dave—Gayety, Kansas City, 31-Jan. 5; Gayety, St. Louis, 7-12.
Maids of America—Columbia, Chicago, 31-Jan. 5; Berchel, Des Moines, Iowa, 6-10.
Oh, Girl—Colonial, Providence, 31-Jan. 5; Casino, Boston, 7-12.
Puss Puss—Empire, Albany, 31-Jan. 5; Gayety, Boston, 7-12.
Roseland Girls—Star & Garter, Chicago, 31-Jan. 5; Gayety, Detroit, 7-12.
Rose Sydell's—Casino, Brooklyn, 31-Jan. 5; Empire, Newark, N. J., 7-12.
Step Lively—Gayety, Boston, 31-Jan. 5; Grand, Hartford, Conn., 7-12.
Star & Garter—Hurtig & Seamon's, New York, 31-Jan. 5; open, 7-12; Orpheum, Paterson, 14-19.
Sporting Widows—Gayety, Pittsburgh, 31-Jan. 5; Star, Cleveland, 7-12.
Social Maids—Berchell, Des Moines, 30-Jan. 3; Gayety, Omaha, 7-12.
Sight Seers—Gayety, Montreal, Can., 31-Jan. 5; Empire, Albany, 7-12.
Sam Sidman—Gayety, Buffalo, 31-Jan. 5; Corinthian, Rochester, 7-12.
Spiegel's Review—Olympic, Cincinnati, 31-Jan. 5; Star & Garter, Chicago, 7-12.
Some Show—Jacques', Waterbury, Conn., 31-Jan. 5; Cohan's, Newburg, N. Y., 7-9; Cohan's, Poughkeepsie, 10-12.
Twentieth Century Maids—Columbia, New York, 31-Jan. 5; Casino, Brooklyn, 7-12.
Watson's Beef Trust—Miner's, Bronx, New York, 31-Jan. 5; Empire, Brooklyn, 7-12.

American Wheel

American—Century, Kansas City, 31-Jan. 5; Standard, St. Louis, 7-12.
Army and Navy Girls—Gayety, Philadelphia, 31-Jan. 5; Majestic, Scranton, 7-12.
Aviators—Court, Wheeling, W. Va., 31-Jan. 2; Grand, Akron, O., 3-5; Empire, Cleveland, 7-12.
Auto Girls—Holyoke, Mass., 31-Jan. 2; Springfield, 3-5; Howard, Boston, 7-12.
Broadway Belles—Star, Toronto, Ont., 31-Jan. 5; Savoy, Hamilton, Can., 7-12.
Biff, Bing, Bang—Grand, Trenton, N. J., Jan. 2-5; Gayety, Baltimore, 7-12.
Cabaret Girls—Niagara Falls, 3-5; Garden, Buffalo, 7-12.
Charming Widows—Fall River, Mass., 31-Jan. 2; Worcester, 3-5; Olympic, New York, 7-12.
Darlings of Paris—Open 31-Jan. 5; Lyceum, Columbus, 7-12.
Follies of Pleasure—Majestic, Scranton, Pa., 31-Jan. 5; Binghamton, N. Y., 7-8; Oswego, 9; Niagara Falls, 10-12.
Forty Thieves—Wilkesbarre, 2-5; Empire, Hoboken, 7-12.
French Frolics—Garden, Buffalo, N. Y., 31-Jan. 5; Star, Toronto, Can., 7-12.
Gay Morning Glories—Standard, St. Louis, 31-Jan. 5; Englewood, Chicago, 7-12.
Grown Up Babies—Youngstown, 3-5; Victoria, Pittsburgh, 7-12.
Girls from Follies—Englewood, Chicago, 31-Jan. 5; Empire, Chicago, 7-12.
Girls from Joyland—Open, 31-Jan. 5; Century, Kansas City, 7-12.
Girls from Happyland—Trocadero, Philadelphia, 31-Jan. 5; South Bethlehem, Pa., 7; Easton, 8; Wilkesbarre, 9-12.
Hello Girls—Olympic, New York, 31-Jan. 5; Gayety, Philadelphia, 7-12.
Innocent Maids—Gayety, Chicago, 31-Jan. 5; Gayety, Milwaukee, 7-12.
Jolly Girls—Star, Brooklyn, 31-Jan. 5; Gayety, Brooklyn, 7-12.
Lid Lifters—Empire, Cleveland, 31-Jan. 5; Erie, Pa., 7-8; Ashtabula, O., 9; Youngstown, 10-12.
Lady Bucaneers—Gayety, Baltimore, 31-Jan. 5; Trocadero, Philadelphia, 7-12.
Mischief Makers—Cadillac, Detroit, 31-Jan. 5; Gayety, Chicago, 7-12.
Military Maids—Penn Circuit, 31-Jan. 5; Grand, Trenton, N. J., 7-12.
Monte Carlo Girls—Savoy, Hamilton, 31-Jan. 5; Cadillac, Detroit, 7-12.
Mile-a-Minute Girls—Gayety, Brooklyn, 31-Jan. 5; Warburton, Yonkers, N. Y., 7-9; Hudson, Schenectady, 10-12.
Orientals—Empire, Chicago, 31-Jan. 5; Fort Wayne, 6; Majestic, Indianapolis, 7-12.
Pacemakers — Howard, Boston, 31-Jan. 5; Fall River, Mass., 7-9; Worcester, 10-12.
Pat White's—Victoria, Pittsburgh, 31-Jan. 5; Penn Circuit, 7-12.
Parisian Flirts—Empire, Hoboken, 31-Jan. 5; Star, Brooklyn, 7-12.
Review of 1918—Warburton, Yonkers, N. Y., 31-Jan. 2; Hudson, Schenectady, 3-5; Holyoke, Mass., 7-9; Springfield, 10-12.
Record Breakers—Gayety, Minneapolis, 31-Jan. 5; Star, St. Paul, Minn., 7-12.
Social Follies—Gayety, Milwaukee, 31-Jan. 5; Gaiety, Minneapolis, 7-12.
Some Babies—Star, St. Paul, 31-Jan. 5; Duluth, Minn., 6; open, 7-12; Century, Kansas City, 14-19.
Speedway Girls—Lyceum, Columbus, 31-Jan. 5; Court, Wheeling, W. Va., 7-9; Grand, Akron, O., 10-12.
Tempters—Majestic, Indianapolis, 31-Jan. 3; open, 7-12; Lyceum, Columbus, O., 14-19.

PENN CIRCUIT

Monday—New Castle, Pa.
Tuesday—Johnstown, Pa.
Wednesday—Altoona, Pa.
Thursday—Harrisburg, Pa.
Friday—York, Pa.

MISCELLANEOUS

Adams, James—Floating Theatre, Elizabeth City, N. C., indef.
Great Griffith Show—Alton, Ill., Dec. 30-Jan. 5.

MINSTRELS

Fields, A. G., Minstrels—Columbus, O.; Johnstown, Pa., 3; Cumberland, Md., 4-5; Altoona, Pa., 6-7; Harrisburg, 8-9.
Hill's, Gus, Minstrels—Brunswick, Ga., 3; Jacksonville, Fla., 4-5; St. Augustine, 7; Polatka, 8; Tampa, 9.

TABLOIDS

Army-Navy Girls—Tulsa, Okla., 31-Jan. 5.
College Maids—Corry, Pa., 31-Jan. 5.
Gate City Girls—Sarriville, Va., 31-Jan. 5.
Hyatt & LeNore Musical Comedy (L. H. Hyatt, mgr.)—New Garrick, Minneapolis, indef.

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First Season In Burlesque

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WINSOME SOUBRETTE JACK REID'S RECORD BREAKERS

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KATHERINE PAGE

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SOUBRETTE HIP-HIP-HOORAY GIRLS

HELEN VREELAND

Ingenue Prima Donna With Geo. Belfrage's Hip-Hip-Hooray Girls

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COON SHOUTER INGENUE FRENCH FROLICS

LOUISE PEARSON

PRIMA DONNA CABARET GIRLS

JIM I don't stop any show—I keep it going Irish Comedian with Army and Navy Girls Co. **PEARL**

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Appearance, Ability and Wardrobe Direction ROEHM & RICHARDS

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With Kelly & Damsel's Pacemakers—Doing Irish The Tad With the Voice

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Straight—with JOE BURTON STOCK CO. This Week, Follies Theatre

MAE O'LOUGHLIN

Featured with 6 Diving Girls With Hip-Hip-Hooray Girls

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CHAS. GLICK

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THE NATURAL TAD with THE FRENCH FROLICS.

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The American Girl Featured with "Hello America"

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DOC DORMAN

RUBE KOMIC MERRY ROUNDERS

BERT LAHR

ECCENTRIC DUTCH .. BEST SHOW IN TOWN

Signed Three Years More with Blutch Cooper

BURLESQUE NEWS

(Continued from page 15 and on page 31)

"20th CENTURY MAIDS" A GREAT SHOW FROM START TO FINISH

The Theatrical Operating Company offers the "Twentieth Century Maids," featuring Jim Barton, at the Columbia this week. No better attraction could have been selected for a New Year's week as it is one of the best offerings, from every standpoint, seen here for many weeks.

It is in two acts, with three scenes in each. The book is by Abe Leavitt, lyrics by Jack Strause, music by Ruby Cowan, and it was produced under the careful eye of John G. Jermon.

The principal comedy falls on the shoulders of Jim Barton, one of the most versatile comedians in burlesque and surely the best tramp. He stands out above all others. He is funny, knows how to humor his lines for laughs, works easy, plays the guitar, sings and is a splendid dancer. In fact, he is a whole show in himself.

Jack Duffy is working opposite Barton, doing a "bum." This is the first time we have caught Duffy doing comedy, and he sure is getting away with it in fine style.

Bob Ferns is doing blackface again this season, and has improved since last seen. He does a porter and waiter, handling both with ease.

Jim Howell works well with the comedians and ladies in the show. Howell is a good "straight," dresses classy and "feeds" nicely.

Arthur Young, carpenter and actor, is better this year than ever. Young will have to give up his carpenter's job if he keeps on improving.

Vera Rossmore is a real success as the prima donna. A rather pretty girl, with good stage presence and a fine voice, Miss Rossmore, who is new to burlesque, more than pleased. Her wardrobe is pretty.

A whirlwind of a soubrette, with lots of personality and no end of speed is Jacqueline Tallmann. She puts her numbers over with a punch, taking plenty of encores. Her acrobatic and eccentric dancing help her much in her numbers.

Juliette Belmont, a decidedly charming young lady, with an abundance of personality is one of the ingenues. Miss Belmont sings nicely, puts her numbers over well and wears pretty costumes. Her violin specialty scored.

Tillie Barton is another ingenue who is developing rapidly. She is an attractive, fresh looking blonde, who handles herself well in the little she has to do. She will be heard from shortly. Miss Barton has the earmarks of a soubrette.

There are many scenes to the show, some new, some old, but all worked out in a new way. All are good with bright ideas and are well worked out.

Barton's eccentric dancing went big. He has few equals in this line.

Duffy's specialty is good. He can put a number over. The act went over big.

A novelty is the magazine number offered by Tillie Barton, assisted by Barton, Duffy and a dozen girls. Miss Barton calls out the name of the magazine and a chorus girl appears with a facsimile of the covers of the periodical and sings a few lines. THE CLIPPER was the only theatrical paper represented. The number went over big, as it was well staged.

The burlesque opera bit by Barton and Howell is funny. Barton's skating was roundly applauded.

Juliette Belmont, a violinist of no mean ability, acquitted herself very nicely in her specialty. She offered two numbers, then sang and finished dancing while playing the violin. A creditable piece of work.

Barton's "drunk" scene held the audience to the finish. It was uproariously laughable.

Bob Ferns' new act, with a minstrel drop in one that had some forty minstrels painted on it as a background, started off well.

The "Twentieth Century Maids" have a great cast, many funny situations, pretty music and girls, and is a real success. The curtain came down on the first act, amid a volume of laughter and applause seldom heard at the Columbia. SID.

BILLY WELLS GIVES GOOD SHOW WITH BENTLEY AS STAR

Billy K. Well's "Mile a Minute Girls" made things lively at the Star last week, with Harry Bentley as the feature.

The entertainment is in two parts, with six scenes. A good book is offered in both parts from the pen of Billy K. Wells. The dances were arranged by Ray Perez and music by Hal Dyson, well taken care of by a capable chorus. The costumes are attractive.

The scenery is different in some cases from what has been seen at the Star this season. It has been carefully designed and kept in fine shape by the crew.

Bentley easily shines as the real star of the cast. He is an excellent comedian and a glutton for work. Portraying a "Dutch" comedy role in the first part exceedingly well, he changes to a Hebrew in the last part, again carrying off the comedy honors. He works fast, delivers his lines distinctly and humors his audience to the limit.

Norma Bell carries off the honors among the women. Miss Bell was in good voice Thursday evening and rendered her numbers nicely. She proved a fine "feeder" for the comedians. Her gowns, of which she had many, are pretty.

Jimmy Budd plays a few bits in the first part and offered a musical specialty. In the second part he does some comedy and handles it well. He should be given a chance in the first part to do some comedy, as he should develop into a fine eccentric comedian. He should not attempt to do "straight," however, as he does not fit in. His love scene with Miss Bell is really funny, although it is supposed to be a serious situation.

Harry Jackson works opposite Bentley doing a Hebrew. He is not strong enough for the part. Lloyd Peddrick handles the character parts, taking care of several of them. He also does "straight" at times.

Wilbur Braun is another "straight" who works hard and dresses well, but he does not seem to fit in burlesque. He is better suited for other branches of theatricals.

Jessie Taylor, a pretty ingenue, does nicely. She has a delightful personality and handles her numbers pleasingly. Her costumes are attractive and she looks well in tights. Helen Russell is a style of soubrette who may please some, but her actions are not in the line of a regular soubrette of talent, who depends on real merits for results. Lillian English wears some pretty gowns. She handles the part of Klinger's wife with action.

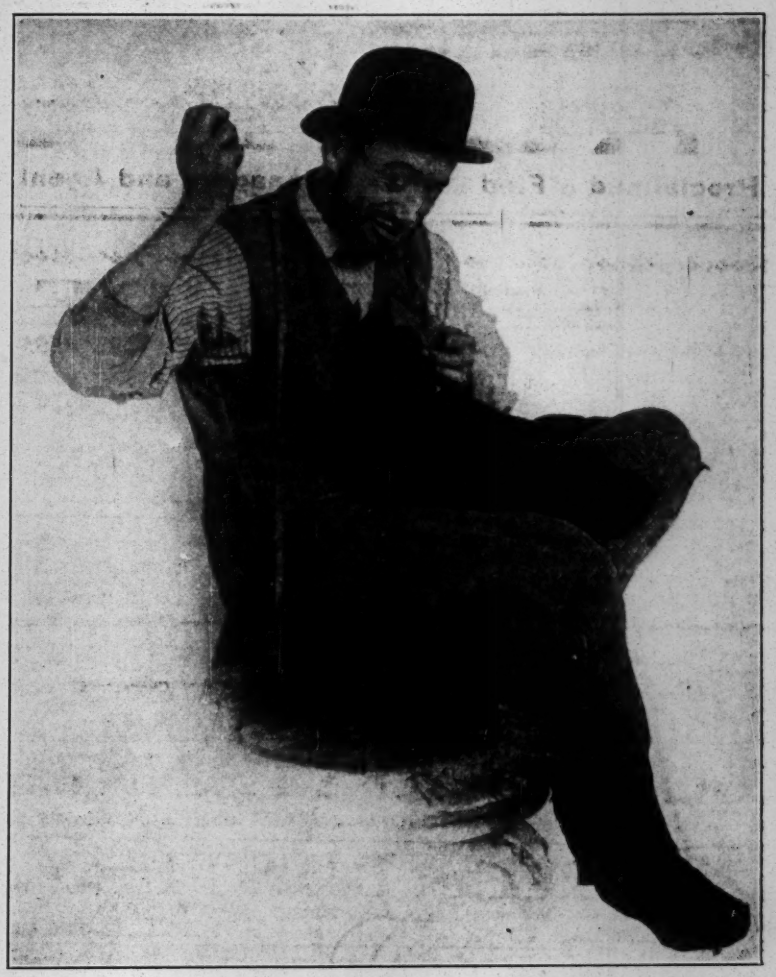
The show has lots of speed, thanks mostly to Bentley. The "Sweat Band Hat" bit offered by Bentley, Braun, Jackson, Peddrick and Miss English went over for plenty of laughs, but it is not placed right. The pick-out number with Bentley and ten girls was offered differently than usually seen, and it gives the girls an opportunity to show what they can do. The Battery Park scene, showing New York Bay and the Statue of Liberty, won applause. It was splendidly put on and effectively offered.

The "Mary Mack" bit, worked up by Jackson, Budd and Miss English, went over. The "stolen plans" piece of business by Bentley, Jackson, Braun, Budd and Miss Bell proved funny. "The Mile a Minute Girls" number was pleasing, and well staged. The "Bathing" bit is another good one for laughs, and took well.

The "trench" scene in one, is an excellent offering and held the audience to the finish.

Miss Bell showed the full value of her voice in her specialty, in which she offered two numbers. Her selection of songs was in good taste and she delivered them with feeling. Bentley's parodies won favor. He put them over nicely and was well received.

Wells has a good show, pretty costumes, attractive scenery, a good chorus. With a stronger cast in support of Bentley, an improvement would be noticed, which would place it second to none on the circuit. SID.



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INGENUE SOUBRETTE — DIXON'S REVIEW 1918

CLAIRE DEVINE

LEADS — DIXON'S REVIEW 1918

AL STOKES

THE SWEET YODLER — HELLO GIRLS

VAUDEVILLE REVIEWS

(Continued from pages 7 and 8)

GREENPOINT

(Last Half)

The show at the Greenpoint the last half was opened by the Follis Sisters and Nat Le Roy, who offered a fairly good line of songs and dances. For the opening spot it got away to a fair hand, however.

Alexander and Fields took a long while in getting on and the audience became impatient waiting for them. They make their appearance coming out of a box car and their make up took the audience by storm. Their first number is a comedy one. The way it was put over got laughs. Their gags about their travels throughout the world are exceptionally good. "Over the Billowy Sea to You" was the solo rendered. The man's bass voice has no volume. For a finish, they offered a good line of parodies and got away to a great hand.

In number three spot was Helen Gleason and Company in a remarkably clever act. A newly married couple are on a trip to England and the action of the piece takes place in their stateroom. The young bride's fear of storms and submarines furnishes some amusing situations, while the man, who laughs at her fears, gradually becomes afraid himself. They next suspect that they have been the victim's of a German plot when they find that they are locked in their stateroom.

A Hearst-Pathé News Pictorial split the bill, which was followed by the Four Kings of Harmony. The turn consists of four colored boys and the act was rightfully named. Although they stayed on the stage for about sixteen minutes it seemed like five. Opening with a medley of pop numbers they go into a crying number. The next stunt is a caliope imitation. Other turns doing this would announce it. This trick doesn't need any announcing. The moment it starts, one can almost feel himself eating peanuts and watching a show under the big top. The next selection is sung by the bass with the others imitating an organ in the wings at the finish. The last bit is an Hawaiian number, imitating guitars and ukaleles. The turn received more applause than all the others put together.

Bonita and Lew Hearn are reviewed under New Acts.

The Taylor Trio, two girls and a boy, in the closing spot, got away with a good hand. They do the usual routine of tight wire walking stunts with somersaults, dances and table jumping. L. R. G.

EIGHTY-FIRST STREET

(Last Half)

After an educational film, the bill opened with the Paldrens, in an acrobatic and lamp-jumping act.

They began with some balancing stunts and then the lamps were arranged, lighted, on the tables. The girl jumped up a sort of staircase formed by them. This continued, with variations. The act finished with a triple balance in which the top man revolved a bar fastened to two small aeroplanes. They closed to mild applause.

The Durkin Girls followed with their piano and song act, which got them over fairly well. The act contains a great deal of stalling which should be cut out. The girl who tries to be the comedian of the team should be told by some kind friend that she isn't a bit funny. Then the act would be improved immensely.

Mary Marble in "The Sky Bird" followed, and is fully reviewed under New Acts.

After the intermission, Madge Kennedy made a personal appearance, prior to the showing of her Goldwyn feature, "Nearly Married," and received a warm reception. The picture was followed by Henshaw and Avery, who were the laugh-getters of the bill. The first part of their act went flat and this should be dropped, as suggested in a former review of the team. As they are, however, they present a clever and entertaining team act.

Alfred Camerota and Company closed the bill. They are reviewed under New Acts. P. K.

WARWICK

(Last Half)

A good bill was presented the last half of last week, opening with Stone and Manning, two men, who gave a pleasing act made up of singing and dancing. They offered two songs and accompanied each with soft shoe dancing. One of the team also gave an example of natural whistling, without the aid of the whistle usually used, while his partner thrummed on a eukelele.

Shannon and Annis, man and woman, presented a pleasing comedy skit which depicts a man carrying on a flirtation with his wife, who is hidden from his view behind a curtain in a bootblack establishment. Two duets and a solo by the man are introduced. The skit is well played and the act was well received.

"Money or Your Life" is the title of a burlesque melodramatic sketch, presented by a man and woman. It tells of an actress who has been given a playlet to read. She seats herself and the action then tells the story she is reading.

A burglar enters and, at the point of a pistol, makes a demand for money. The woman parleys with him, and finally discovers that he is the husband of her sister. She offers him money, which he refuses, but does accept provisions for his hungry wife.

The skit is built on a capital idea, admirably carried out. It is well done, the players acting in a serious vein which brings out the true burlesque idea. It is a skit that would go with any audience. The playlet and players scored a success.

Will and Marie Rogers, in their comedy talking act, found their usual favor. They won many laughs, and finished with a song and dance.

Gardiner's Maniacs, a troupe of well-trained dogs, closed the vaudeville bill. The canines are put through a routine that is a little different than the usual run of dog acts. E. W.

FOLLY

(Last Half)

After the overture the show was opened by Watson's Canines, a dog act not much out of the usual style of these turns. One dog, dressed as a clown, is the feature of the act.

Fritzie Layton came next. This act is a big boost for Gilbert and Freidland. She opens with one of their numbers, and then presents a picture showing the progress of the firm. The story of their first hit is thrown on the screen also. She then sings two other numbers, which were well put over.

"Danny," a one-act sketch, was on in the third position. The story concerns a prize-fighter, who has made a lot of money, and whose sister imagines that her people are not up to her standard. She has been keeping company with a fellow who refuses to meet her people, and her brother traps him into coming upstairs, where he shows him up as a crook with a wife and two children. The sketch is well acted, full of humorous lines, and earned a good sized hit.

The bill was split here by a comedy called "Smashed in the Career," a William Fox production.

The vaudeville was then resumed by the Russell Quintette, three men and two women. They have a singing and musical act that is not unlike hundreds of others. One of the men tries to be funny, but fails miserably. The banjo playing, and the singing of one woman saves the act.

Parker and Francis held the fifth place on the bill. They have an act full of comedy that is well handled by the blackface comedian. The straight sings fairly well and is a good foil for the other's lines. They harmonize passably well, and got a good hand.

The vaudeville bill was closed by "The Six-Day Riders," the winners of the six day race in New York. The act will be further reviewed under New Acts. The bill was closed by "Babes in the Woods," a William Fox picture with the Fox kiddies, for which the audience stayed. S. K.

1917 1918

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Brown, Geo. N.
Brower, Walter
Barnes & West
Bassett, Russell
Barnstead, Hugh Ed.
Blaising, Harry
Berger, H.
Brooks, Geo. V. (Pkg)
Brown, Geo. L.
Burkhardt, W. C.
Billings, J. J.
Cornell, W. H.
Castle, Hal
Condon, Frank & Doris
Churchill, Lloyd
Cornalla, Chris
Delmaine & Hamilton
De Haven, Ralph
Dayton, Geo. A.
Evans, E.
Emmet, Chas.
Esmond, W. C.
Evans, Al S.
Emerson, Harry
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Ferner, Harold
Frances, Carl
Flynne, Ambrose
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Hanson, J. T.
Haldenby, Geo.
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Harrison, Robert
Holmes & Fox
Harmount, C. B.
Hearn, Harry
Howard, Gene
Jordan, Gus
Jewett, Robt.
Jeffery, Wm.
Knight, Fred
Kaliske, L.
Keeley Bros.
Lander, Frank
Lester, Hugh
La Pearl, Harry
Leahy, Chas.
Link, H. F.
Layton, Fred
Mokelke, Edw.
Morrison, Priestly
Millington, Sam
Middletons, The 4
Moore & West
Manheimer, Sol
Murray, Frank
Murphy, Robert
McArthur, Peter
McShane, Jack
Mack, Billie
Morris, Lon
Newton, Ashton
Primrose, Geo. H.
Pate, R. G.
Pepper, Al & C.
Pierce, Frank C.
Pollock, S. M.
Reiffell, Wm.
Ruffin, Gordon
Rowe, Harry
Russell, Robert H.
Ray, D.
Shepard, Ben
Sardini, M.
Sprague, Ed.
Smith, Paul (Pkg)
Stark, Chick
Smith, Andrew
Shea, J. W.
Van Fossen, Harry
Woodward, Geo. E.
Ward, Frank
Wills, H. L.
Waldon, Sam
Walters, Elmer
Waite, Billy E.
Willard, Clarence
Young, Harry C.
Yockney, Jack

LADIES

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Bunnin, Misses R. & E.
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Bryant, Marguerite
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Detty, Maud
Davis, Dot
Daly, Sally
Dorothy, Gavin
Day, Juliette
Edwards, Babe
English, Lydia
Freeman, Clare
Fanton, Beth
Fillmore, Nellie
Fredericks, Freddie
Gerald, Helen
Grieves, Anna
Graves, Mildred
Ginto, Leonora
Hines, Mrs. Palmer
Hartley, Flo
Harrison, Alberta
Hollingsworth, Maud
Harter, Kathryn
Hays, Dorothy
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McNeil, Marie
Millership, Florrie
Miller, Marie
Malone, Geraldine
Morretti, Carmen
Montgomery, Elizabeth
Masten, Mae
Newman, Mrs. W. H.
Newals, Julia
Nile, Grace D.
Nelson, Elva
Nye, Ethel
Pollock, Jean
Potter, Edith
Rutland, Margaret
Ramsey, Tiny
Raye, Josephine A.
Rose, Mrs. Harry
Stevens, Pearl
Shaeffer, Wilhelm, Mrs.
Sanborn, Mildred
Sutherland, Blossom
Stafford, Bess
Stevenson, Hazel
Toy, Mrs. Ben
Titcomb, La Belle
Taylor, Margaret
Van, Rose
Wyatt, Mabel
West, Peggy
Wilson, Doris
Worth, Olga
Warner, Genevieve
Walton, Vera

PLAYERS ENGAGED THIS WEEK

Madeline Delmar by the Shuberts for "The Heritage."

France Bensten by Klaw and Erlanger and George C. Tyler for "Madame Sand."

Louis Albion, by the Pitt Stock Company, for "Seven Chances," in Pittsburgh.

Florence Martin, by the Paterson Stock Company, for "Cheating Cheaters."

Marie Curtis, by William Moore Patch, for "Seven Chances."

George Burnett, by Robert Campbell, for "Peg o' My Heart."

DEATHS OF THE WEEK

RICHARD H. MADDERN, musician and orchestra leader, died December 24 at his home in the Bronx, after a long illness. The deceased, who was seventy-eight years of age, was successively orchestra leader at the Grand Opera House, St. Louis, Chicago Opera House, and Daly's Theatre and the Academy of Music, New York. Maddern was born in England and came to the United States when a youth. He was an uncle of Mrs. Fiske and Emily Stevens.

JOE DIXON, a burlesque performer, died December 27 at his home in the Bronx from a complication of diseases. The deceased, who was forty-two years of age, had been in burlesque for a number of years, most of which time was with his brother Henry's company. He leaves a widow and an eleven-year-old son. The remains were interred last Friday in Mt. Carmel Cemetery.

JACK KANE, for many years head flyman on the stage of the Casino Theatre, Philadelphia, Pa., died Monday morning, Dec. 24, from pneumonia. He was thirty-eight years old. He was buried by the T. M. A. Lodge of Philadelphia, from the home of his sister in Philadelphia.

GEORGE CASTLE, who had been identified with the theatrical world for more than forty years in Chicago, died last week at his Winter home in Miami, Fla., at the age of sixty-seven. The end came from heart failure, which was brought on by asthma. His father was the first booking agent in Chicago. Mr. Castle was president of the Monroe theatrical company, which operates the Majestic Theatre. He was also head of the Western Vaudeville Managers Association and the Olympic Theatre Company. He is survived by his widow, his mother and one daughter. The body was brought to Chicago for cremation.

MICHAEL DUFFY, of Duffy and May, died suddenly of a hemmorhage of the stomach, in Pittsburgh, Dec. 22. His remains were interred in Columbus, O. He had been with the Sells Brothers Circus and later did a head balancing trapeze act with the Wallace and Sun Brothers shows for nineteen years. Since a year ago he did a juggling and unicycle riding act. He was forty-three years of age and is survived by a widow and two sisters. He was a member of the N. V. A.

JOSEPH CALLAHAN, a well-known actor, died December 20 at his home in Los Angeles, Cal. He began his stage career about thirty years ago as a supernumerary in Edwin Booth's company. Later, he played minor roles with some of the leading stars and finally became a star himself. For several seasons he toured in a spectacular production of "Faust." For the last two years he had appeared in motion pictures, working in the Mack Sennett and Keystone studios. The funeral services were held under the auspices of Lodge No. 99, B. P. O. Elks.

HOWARD. On Friday, December 21, at Toronto, Canada, Mary Mabel, only daughter of Mr. and Mrs. H. B. Howard (Lily Lorrell), aged seven years. Funeral, December 22, from 15 MacKay Avenue, Toronto.

THEODORE FRIEBUS, the well known actor, died Christmas night during the second act of "A Tailor Made Man," while waiting for his cue to go on the stage. He was stricken in the wings and carried to the property room, where he died at 10 o'clock. Heart disease was the cause of his death. Friebus was forty-five years old and lived in Orange, N. J. In 1912 and 1913 he played in William Fox's two-a-day stock company at the Academy of Music, playing Shylock in "The Merchant of Venice," the title role of "Mendel Beilis," a drama depicting the persecution of the Jews in Russia, and other roles. His first important Broadway engagement was the doctor in "The Faith Healer." He made a good impression in George Scarborough's play, "What Is Love?" at Maxine Elliott's Theatre three years ago. He had also played under the management of the late Charles Frohman and Henry B. Harris, and David Belasco. The funeral services were held at Campbell's Funeral Church, Broadway and Sixty-sixth street.

In loving memory of my devoted husband,

MORRIS F. CRONIN

Who passed away, in Washington, D. C., on Jan. 8, 1916.

He is gone but not forgotten. He deserves this long and peaceful rest.

His Widow,
MME. CRONIN.

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A musical conglomeration in 2 acts. Book by Geo. M. Cohan. Music by Irving Berlin and Geo. M. Cohan.

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In a new comedy,
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LAURETTE TAYLOR in "HAPPINESS"
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In her Sensational Success,
THE LADY OF THE CAMELLIAS

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"Funnier than Hitchy-Koo."—Globe.
RAYMOND HITCHCOCK & E. RAY GOETZ present
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A Snappy Revue.

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COHAN & HARRIS PRESENT
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A Musical Comedy
Book & Lyrics by Otto Harbach & James Montgomery. Music by Louis A. Hirsch.

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Seats 6 Weeks Ahead

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DAVID BELASCO presents
POLLY WITH A PAST
A Comedy by George Middleton and Guy Bolton.

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DAVID BELASCO Presents
A play of the Great Northwest by Willard Mack.
TIGER ROSE

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ELTINGE West 42nd St. Eves. 8.30. Matinees Wed. & Sat. at 2.30.
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DeLancey Street (First Half)—Arthur & Grace LeRoy—Hudson, Smith & Hudson—Robinson's Baboons—Hunter & Godfrey—Dorothy Burton & Co.—Will & Mary Rogers—Saratos Troupe. (Last Half)—Nippon Duo—Anger & King Sisters—El Cota—"Expansion"—Ferguson & Sunderland.

Greeley Square (First Half)—Mahoney & Auburn—Lowe & Sperling Sisters—Irene Trevette—Shannon & Annis—Adrian—Peggy Bremen & Bro. (Last Half)—Marguerite & Henley—Lony Nase—Will & Mary Rogers—"Notorious Delphine"—Frank Mullane—Gliding O'Mearas.

National (First Half)—Tokai Japs—Clark & Wood—"The Scout"—Bobbie & Nelson—Scheppe's Circus. (Last Half)—Mahoney & Auburn—Nick Verga—Lillian Kingsbury & Co.—"New Turnkey"—Zeno, Jordan & Zeno.

Orpheum (First Half)—Peppino & Perry—Lony Nase—Fennell & Tyson—John Byron Tottan & Co.—"New Turnkey"—The Renellas. (Last Half)—Tokai Japs—Murray & Love—Knapp & Cornella—Evelyn Cunningham—Chas. & Sadie McDonald—Sherman, Van & Hyman—Rawson & June.

Victoria (First Half)—Brosius & Brown—Rambler iSsters—Frank Ferron—"The Molly-coddle"—Lane & Smith—Beatrice Morrelle Six. (Last Half)—Saratos Troupe—Clark & Wood—Conroy & O'Donnell—John Byron Totten & Co.—Jarrow—De Pace Opera Co.

BROOKLYN.

Bijou (First Half)—The Zanaros—Evelyn Cunningham—Ferguson & Sunderland—"Notorious Delphine"—Jarrow—Knapp & Cornella. (Last Half)—Ovandos—Rambler Sisters—Jeannette Childs—Shannon & Annis—Hubert Dyer & Co.

DeKalb (First Half)—The Skatelles—Brown & Tribble—Henry Frey—Lillian Kingsbury & Co.—Ward & Curren—Hubert Dyer & Co. (Last Half)—Adams & Mangles—Buddy Doyle—Hudson, Smith & Hudson—"Money or Your Life"—Bobbe & Nelson—Robinson's Baboons.

Warwick (First Half)—Adonis & Dog—Octavia. (Last Half)—Nelson Sisters—Ubert Carlton.

Fulton (First Half)—Sterling Rose Trio—Bernard & Meyers—"Money or Your Life"—Elinore & Carlton—Gliding O'Mearas. (Last Half)—Overholt & Young—Lillian Watson—"Lincoln of U. S. A."—Lane & Smith—The Renellas.

Palace (First Half)—Burns & Foran—E. J. Moore—"The Job"—Elinore & Carleton. (Last Half)—"Apple Blossom Time."

BOSTON, MASS.

Orpheum (First Half)—Asaki Duo—Maud Tiffany—Tyler & Crolius—Jessie Haywood & Co.—Cardo & Noll—Johnson, Howard & Lizette. (Last Half)—Wolford's Dogs—Simmons & Simmons—Wm. Pinkham & Co.—Mabel Harper & Co.—"Old Soldier Fiddlers"—Lew Cooper & Co.—Lew Zarrell Duo.

St. James (First Half)—Bob Tip & Co.—Art Smith—John G. Sparks & Co.—University Four—Gleasons & O'Houlihan. (Last Half)—Stephan Sisters—Robinson & Dewey—"What Really Happened"—Gorman Bros.—Clark's Hawaiians.

BALTIMORE, MD.

Hippodrome—Helen Jackley—Three Moriarity Sisters—Chabot & Dixon—Edward Farrell & Co.—Andrew Kelly—Six Stylish Steppers.

FALL RIVER, MASS.

Bijou (First Half)—Wolford's Dogs—Mabel Harper & Co.—Wm. Pinkham & Co.—Lew Cooper & Co.—"Five Old Soldier Fiddlers." (Last Half)—Asaki Duo—Maud Tiffany—Jessie Haywood & Co.—Cardo & Noll—Johnson, Howard & Lizette.

NEWARK, N. J.

Majestic (First Half)—Marguerite & Henley—Ryan & Juliette—Conroy & O'Donnell—Anger & King Sisters—Lee, Walton & Henry—DePace Opera Co. (Last Half)—Arthur & Grace LeRoy—Peppino & Perry—Henry Frey—"The Molly-coddle"—Francis & Kennedy—Peggy Bremen & Bro.

NEW ROCHELLE, N. Y.

Loew's (First Half)—El Cota—Manning & Hall—"Love in Suburbs." (Last Half)—E. J. Moore.

PROVIDENCE, R. I.

Emery (First Half)—Stephan Sisters—Robinson & Dewey—Simmons & Simmons—"What Really Happened"—Gorman Bros.—Clark's Hawaiians. (Last Half)—Bob Tip & Co.—Tyler & Crolius—Art Smith—John G. Sparks & Co.—University Four—Gleasons & O'Houlihan.

SPRINGFIELD, MASS.

Broadway (First Half)—Ed & Lottie Ford—"Girl with Diamond Harp"—"Expansion"—Chase & LaTour—Leo Zarrell Duo. (Last Half)—Great Johnson—Harry Brooks—"Melody Land."

TORONTO, CAN.

Yonge Street—Florenz Duo—Daisy Leon—Rose & Ellis—Sampson & Douglas—Townsend & Wilbur Co.—Smith & Troy—Six Royal Hussars.

PANTAGES CIRCUIT

BUTTE, MONT.

Pantages (Five Days)—"Bachelor Dinner"—Wilkins & Wilkins—Frescotts—Minetti & Sidelli—The Kuehns.

VAUDEVILLE BILLS

(Continued from page 21)

CALGARY, CAN.

Pantages—Mlle. Fleury—Lawrence Johnston—Billy King & Co.—Hilton & Lazar—Countess Verona—Steiner Trio.

DENVER, COLO.

Pantages—DeLuxe Musical Four—Goldberg & Wayne—"Dream of the Orient"—Claudia Coleman—Hoey & Lee—"All Wrong"—The Youngers.

EDMONTON, CAN.

Pantages—"Girl at Cigar Stand"—Francis & Nord—Homer & Dubard—Winson's Seals—Canfield & Cohen.

GREAT FALLS, MONT.

Pantages—Gruber's Animals—Hampton & Shriner—"Song & Dance Revue"—Ward, Bell & Ward—Owen & Moore.

KANSAS CITY, MO.

Pantages—Georgia Howard—"Count and the Maid"—Aileen Stanley—Tom Edwards & Co.—Silber & North—Four Earls.

LOS ANGELES, CAL.

Pantages—Nan Gray—"Hong Kong Mystery"—Frank Bush—"Revue De Vogue"—McDermott & Wallace—Martyn & Florence.

MINNEAPOLIS, MINN.

Pantages—Topsy Turvy Equestrians—John & May Burke—"Cabaret De Luxe"—Silver & Duval—The Lelands.

OGDEN, UTAH.

Pantages (Three Days)—Buehla Pearl—Equestrian Lions—Wilson Bros.—"Fireside Reverie"—Parsons & Irwin—Lord & Fuller.

OAKLAND, CAL.

Pantages—Flanders & Elster—"Honey Bees"—West & Hale—Maurice Samuels & Co.—Transfield Sisters—Mlle. Therese & Co.

PORTLAND, ORE.

Pantages—"Courtroom Girls"—Jackson & Wahl—Chauncey Monroe & Co.—Burns & Lynn—Hill & Ackerman—Marie Lavarre.

SAN DIEGO, CAL.

Pantages—Four Casters—Strand Trio—Winifred Gilfrain Dancers—Harry Jolson—Doris Lester Trio—Pedrinis Monk.

SALT LAKE CITY, UTAH.

Pantages—Johnson-Dean Revue—Ryan & Riggs—Rigoletto Bros.—Ash & Shaw—"Six Serenaders"—Larson & Wilson.

SPOKANE, WASH.

Pantages—Lottie Mayer & Co.—Brooks & Powers—"Lots & Lots"—Johnny Singer & Dolls—Beatrice McKenzie.

SEATTLE, WASH.

Pantages—Rosalind—Jarvis & Harrison—The Langdons—Rony & George Florenz—Dixie Harris & Variety Four.

SAN FRANCISCO, CAL.

Pantages—Arlova's Dancers—Joe Roberts—Jos. K. Watson—Four Readings—Herbert Brooks—Mumford & Thompson.

TACOMA, WASH.

Pantages—Primrose Minstrels—Martelle's Marionettes—Alice Hamilton—"Well, Well, Well—Jan Rubini—Barton & Hill.

VICTORIA, CAN.

Pantages—Ahola Trio—Wilson's Lions—Burke, Tuohey & Co.—Lewis & Lake—Grindell & Esther—Erna Antonio Trio.

VANCOUVER, CAN.

Pantages—"Bride Shop"—Senator Francis Murphy—Jack Kennedy & Co.—Flo & Ollie Walters—Rodriguez.

WINNIPEG, CAN.

Pantages—Roscoe's Minstrels—Fat Thompson—Lee Hop Co.—Harvey Trio—Hope Vernon.

POLI CIRCUIT

BRIDGEPORT, CONN.

Plaza (First Half)—The Newmans—Van Orden & Fallows. (Last Half)—Nash & Evans—Kelly & Morello.

Poli (First Half)—Burke Bros. & Kendall—McCormick & Dougherty—Willard & Wilson—Regan & Renard—Jonia & Her Hawaiians. (Last Half)—Bissett & Scott—Johnny Eckert & Co.

HARTFORD, CONN.

Poli (First Half)—Bissett & Scott. (Last Half)—Van Orden & Fallows—Willard & Wilson.

Palace (First Half)—Nash & Evans—"Second Childhood"—Brothis Jessell. (Last Half)—Broadway Duo.

NEW HAVEN, CONN.

Bijou (First Half)—Baby Kathryn—Chas. Morati & Co.—Arthur Whitlaw—Palfrey, Hall & Brown. (Last Half)—Burke Bros. & Kendall—Lulu Sutton & Co.—Regan & Renard—"Russian Pastime."

SCRANTON, PA.

Poli (First Half)—Bolliger & Reynolds—Kennedy, Sheridan & Day—Larry Simpson & Co.—College Quintette. (Last Half)—Juno Salmo—Innes & Ryan—"The New Model"—Worth Wayton Four.

SPRINGFIELD, MASS.

Palace (First Half)—Three Willie Bros.—Frances Williams & Co.—"The Right Man"—Newhoff & Phelps—Annette Kellermann & Co. (Last Half)—Stanley Gallini & Co.—Little Jerry—Rawson & Clair—McCormick & Dougherty—Tom Brown's Musical Highlanders.

WORCESTER, MASS.

Poli (First Half)—Broadway Duo—Rawson & Clair—Tom Brown's Musical Highlanders. (Last Half)—Chas. Morati & Co.—Newhoff & Phelps—Three Willie Bros.

Plaza (First Half)—Musical Shirleys—Kelly & Morello. (Last Half)—"Second Childhood"—Arthur Whitlaw.

WATERBURY, CONN.

Poli (First Half)—Stanley Gallini & Co.—Little Jerry—Frances Dyer—Lulu Sutton & Co.—Johnny Eckert & Co.—"Russian Pastime." (Last Half)—The Newmans—Baby Kathryn—"The Right Man"—Jonia & Her Hawaiians—Georgie Jessell—Palfrey Hall & Brown.

WILKES-BARRE, PA.

Poli (First Half)—Juno Salmo—Innes & Ryan—"The New Model." (Last Half)—Bolliger & Reynolds—Kennedy, Sheridan & Day—Larry Simpson & Co.—College Quintette.

W. V. M. A.

ANACONDA, MONT.

Bluebird (Jan. 6)—Clif Bailey Duo—Davis & Walker—Stanley & Gold—Mr. & Mrs. Sidney Payne—Billie Bowman—Hong Kong Troupe. (Jan. 9)—Jess & Dell—Billy Kilgarde—Royal Italian Sextette—Charles T. Del Vecchio & Co.—Downz & Gomez—Three Alexes.

BLOOMINGTON, IND.

Majestic (First Half)—"Paradise Valley." (Last Half)—Gaston Palmer—Hager & Goodwin—Five Merry Maids—"Electrical Venus."

BILLINGS, MONT.

Babcock (Jan. 10)—Willie Karbe—Kimball & Kenneth—Arthur & Leah Belle—"Tate's Motoring"—Niobe. (Jan. 13-14)—Irving & Montrose—Nelson, Bann & DeMonde—B. Kelly Forrest—Three Haigs.

BUTTE, MONT.

Peoples' Hippodrome (Jan. 6-8)—Jess & Dell—Billy Kilgarde—Royal Italian Sextette—Charles T. Del Vecchio—Downs & Gomez—Three Alexes. (Jan. 9-12)—George & May LaFevre—Burns Sisters & Lou—O. L. Goodhue—Maggie LeClaire & Co.—Fred & Nan Waddell—Carson Bros.

COUNCIL BLUFFS, IOWA.

Nicholas (First Half)—Sigmund & Manning—Virgil & LaBlanche—Senna & Webber. (Last Half)—Dolcie Sisters—Frick & Adair.

CHICAGO, ILL.

Lincoln—Ben Deeley & Co.—Ray Snow—Faye & Jack Smith. (Last Half)—Walter S. Howe & Co.—Austin & Bailey—"The Smart Shop."

American (First Half)—Miller & Lawrence—Walter S. Howe & Co.—Gus Erdman—Simpson & Dean—"Smart Shop." (Last Half)—"After the Party"—Ben Deeley & Co.—Ray Snow—Faye & Jack Smith.

CHAMPAIGN, ILL.

Orpheum (First Half)—Willie Missem & Co.—Wilton Sisters—"Prosperity"—Pat Barrett—Will J. Ward & Girls. (Last Half)—Swan & Swan—Henry & Moore—Chief Little Elk & Co.—Christie & Bennett—Doc Baker & Magazine Girls.

DECATUR, ILL.

Empress (First Half)—Kelso Bros.—Archie Nicholson Trio—"The Slacker"—Yates & Reed—"Girl in the Moon." (Last Half)—Chas. McGood & Co.—Maidie DeLong—Eadie & Ramsden—Warren & Conley—Hawaiian Serenade.

DAVENPORT, IA.

Columbia (First Half)—Billy Kinkaid—Dunlay & Merrill—Marshall Montgomery—Irving Gosler—Dan Sherman & Co. (Last Half)—"Paradise Valley."

EVANSVILLE, IND.

New Grand (First Half)—Taketa Bros.—Mr. & Mrs. Wm. Oclare—"Honor Thy Children"—Charles Young—"Fascinating Flirts." (Last Half)—Curtis Canines—Denoyer & Danie—Lasora & Gilmore—Morris & Allen—"Circus Days."

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A HAPPY NEW YEAR
To everybody. Sincerely,
Frank Q. Doyle

BURLESQUE NEWS

(Continued from pages 15 and 25)

BEN KAHN GIVES GOOD SHOWS AT THE UNION SQUARE

B. F. Kahn's Union Square Stock Company offered an excellent entertainment at his Follies Theatre last week.

The first part "Peaceful Seminary" was presented in three scenes. The burlesque was called "In Old Madrid," and was in one scene. A story runs throughout both parts, which not alone is provided with interesting scenes, but with no end of funny situations as well, which were properly taken care of by a good cast.

The comedy was taken care of by Charles Dunn and Lew Lederer, with satisfaction. Dunn does an Irish character of the old school, and handled it in a way to please his audience. Lederer, who is a new man to burlesque, does a Dutch, which is different than that usually portrayed by this style of comedian, not alone making him interesting but more valuable. He works well and delivers his lines for their full worth to plenty of laughs.

George Walsh is one of burlesque's best character comedians. His long engagement of two years with the Kahn companies has proven this. He has portrayed every role imaginable during that period most successfully. His eccentric character in the first part last week and the impersonation of a Latin personage in "Old Madrid" was done exceedingly well.

James X. Francis, another old-timer with the Kahn forces, although suffering from a severe cold, which handicapped him to a great extent, did much to build up the comedy situations with the comedians. He "feeds" them for many laughs. Anna Sawyer, who plays the leads, deserves much credit for the manner in which she handles her lines, reading them very distinctly.

Much credit is due Kahn in developing Dixie Dixon, as she will, no doubt, in a short time be one of the leading soubrettes in burlesque. It was only a few weeks ago that Kahn, who was in need of a soubrette, recruited Miss Dixon from his chorus. She at one developed great possibilities, improving each week, until now she is attracting much attention. She is a cute little girl with fine stage presence, a good voice, reads her lines easily and works most naturally. Harriett Lee is a pretty ingenue of a blonde type, who pleases in the part. Loraine leads several numbers and is in two or three scenes.

A comedy quartette offered by Dunn, Lederer, Francis and Walsh created many laughs.

The "My Egypt Queen," by Francis and the chorus, was beautifully staged and well done. Francis sings and then, going to sleep, dreams. He sees girls in a harem sitting about in Egyptian costumes, while Alice Lee dances most gracefully. She is a pretty girl and looked extremely well in the part. The scene was perfect, well worked out and had good lighting effects. It won applause, which it deserved.

Noodles Fagan was in the olio and went big with his stories and parodies. He was assisted by a young lady. The act was a big success.

Marislova and her Five Serbians was another olio act. Marislova sings nicely. She has an excellent voice and fine personality. Her assistants are clever musicians. The act more than pleased.

The "Knitting" number, offered by Loraine assisted by the chorus was a novelty, and was appreciated by the house.

Kahn has the right idea with his shows, as he is giving what his patrons want. His shows have caught on well in the Bronx as his business is big and improving each week. SID.

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IN ADDITION TO A
COMPLETE DIARY FOR THE SEASON

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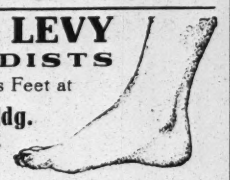

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JACK X. LEWIS
Wants people in all lines of Rep Stock. Address
JACK X. LEWIS, Chester Playhouse Chester, Penn.

A HAPPY NEW YEAR TO ALL
I wish to express my sincere thanks to Fluhur and Fluhur, now in vaudeville, also Morris Spirack, Pianist at the Dome Theater, New York, and many others, for the great benefits I have received through them in featuring this Song **"He's Your Boy and My Boy, Daddy."**
I also wish to thank Robert Van Sickle, of Galt, Mo., who is one of the best known music arrangers in the Middle West, and the four Judges, for awarding me the second prize on this song in the great song writing contest held by The Harmony Shop, at Galt, Mo. My professional friends, you cannot go wrong on this, the most beautiful Mother Song of Patriotism ever written. Professional copies gladly furnished all artists who inclose late programme and stamp. Reg. Piano copies, 75 cents.
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Hindoos Wanted
Three East Indian Magicians
Not to perform, but to assist on stage. Send photo and full particulars at once. THURSTON, The Magician, American Theatre, St. Louis, until Jan. 5; Park Theatre, Jan. 6 to 12. Long engagement.

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Western Rep.—BEEHLER & JACOBS

MOTION PICTURES

RIVOLI ANOTHER TRIUMPH FOR ROTHAPFEL

PICTURE PALACE OPENS

S. L. Rothapfel distinguished himself for the third time in New York Friday evening, when his latest and biggest theatre, the Rivoli, was opened to the public with a special dedicatory performance. The house was filled with motion picture notables and contained, as well, a guest of honor, Colonel E. M. House, who occupied the "Presidential Box," with his party, Mrs. House, Sidney Mezes, president of the City College of New York, and Mr. and Mrs. David Miller.

The varied and elaborate program ran from 8:30 till 11, without intermissions, and kept the audience constantly applauding. Many novelties and surprises, in the way of specialties and motion pictures, were offered.

Hugo Reisenfeld, who has won fame as the conductor of the Rialto orchestra, appeared in the same role at the Rivoli, and opened the performance with his symphonic musical setting for "The Victory of Democracy," the specially written pageant prepared for the opening. Mr. Reisenfeld showed himself a gifted composer as well as a director, the music being often thrilling and always pleasing.

"The Victory of Democracy" was a history of the country's achievements done in recitation by Helena Marsh, Mary Lawton, Forrest Robinson and Albert Peters. In eight episodes the story of America's history was told in graphic fashion. The production was planned and produced by Mr. Rothapfel himself, with lyrics by Brian Hooker and Charles Keeler. At the conclusion, when the Rivoli chorus was shown, arrayed in the uniforms of the Allies, the "Star-Spangled Banner" was played, and the applause lasted for several minutes.

An interesting sceaic followed, after which Eugene Cowles sang a gypsy song. The Rivoli Animated Pictorial contained several things new to the screen, and proved one of the high points of the evening's entertainment. Alberto Bachman next gave a violin solo, and was followed by four of the Helen Moller dancers. Rielle Dorree and Yvonne Robert then executed an Italian dance.

The feature picture, Douglas Fairbanks in "A Modern Musketeer," closed the performance.

The house itself is somewhat larger than the Rialto, and is built on the same general plan, being entirely different, however, in decoration. Where the Rialto is pure Greek, the Rivoli is Renaissance, and is more conventional in appearance than the older house. In color, it is ivory and dull gold, and the seats are covered with dull tapestry. The orchestra is on the stage, while the dancers and soloists appear on an inner platform.

The executive staff of the new house will consist of the following: Manager, C. G. Stewart; director of publicity, Hamish McLaurin; treasurer, Edwin Mocsary; production manager, Joseph La Rose; superintendent, Charles C. Reis; house physician, Dr. O. C. Thum; production secretary, Belle Louise Siegel; director of dances, Helen Moller.

The fifty-piece orchestra is under the direction of Mr. Reisenfeld, while the chief conductor is Erno Rapee. One of the largest organs in the world will be an important part of the musical entertainment, with A. Depew and Uda Waldrop as organists.

The present program will be continued till Jan. 6, after which a regular Monday change will be inaugurated.

WANT CENSOR IN JERSEY

TRENTON, N. J., Dec. 30.—A committee has been formed to represent the allied creeds who are organizing to fight for a law to censor moving pictures in New Jersey.

The committee is consulting lawyers and will have a bill providing for the censorship of pictures drawn up in time for presentation to the legislature, which convenes on Jan. 8.

ARRESTED IN ROYALTY CASE

Samuel Goldstein, proprietor of the Palace Theatre, a movie house in Bayonne, was arrested last week on a charge of violating the law of dedication and copyright. It is stated that he showed "The Jewish Immigrant" at his house without paying the playwright, Adam Mesco, his royalty.

FIVE TRIANGLES READY

Five Triangle features have been or are being now completed. They are, "Heiress for a Day," with Olive Thomas; "Captain of His Soul," with William Desmond, Charles Gunn, and Jack Richardson; "Keith of the Border," with Roy Stewart.

HODKINSON HAS NEW TYPE

W. W. Hodkinson announces that in six weeks he will have ready a new type of motion picture, higher and wider than the one used today. The new process will be manufactured first by firms doing business with the Hodkinson company.

MOORE ACQUIRES HOUSES.

Tom Moore, the largest exhibitor in Washington, has acquired the Metropolitan Theatre Company's houses, thus forming the largest amusement enterprise in Washington. He plans to extend his circuit into Maryland and Delaware.

UNIVERSAL HAS NEW SERIAL

When the tenth episode of "The Mystery Ship" has been placed on the market, Universal will offer another serial called "The Bull's Eye." It will be the first time the company has had two serials running at the same time.

GENERAL DENIES COMBINATIONS

General Film Company denies rumors to the effect that there was going to be any re-alignments in the motion picture industry, and states that it is entirely satisfied with things as it finds them.

BENNETT PICTURE NAMED

Enid Bennett's first Paramount picture will be known as "Keys of the Righteous," after having won her lawsuit against another firm that tried to restrain her from appearing with Paramount.

FAIRBANKS TO BE AVIATOR

Douglas Fairbanks announces that he will soon be piloting an airplane for the United States Army, if reports from Washington are satisfactory. He can run a hydroplane.

VITAGRAPH FEATURES READY

The Blue Ribbon features for the new year are "The Blind Adventure" on the 7th; "The Wild Strain" on the 14th; "The Menace" on the 21st; "A Mother's Sin" on the 28th.

RAY RELEASES READY

"Let's Go" is the title of Charles Ray's next picture for Paramount. "The Hired Man," in which he plays the part of a farm laborer, will be released on the 26th of January.

METRO BUYS "WARRIOR" RIGHTS

Metro has secured the rights to "The Warrior" for the city and state of New York. Rights to this film have been sold for nearly all of the states.

CRASH COMING IN INDUSTRY, SAYS LAEMMLE

FATE IS WITH EXHIBITORS

In a startling statement made by Carl Laemmle, president of the Universal Film Company, that executive maintains that the motion picture business is on its last legs, that conditions are worse than they have ever been, and that unless the exhibitors raise their prices the whole industry will topple.

Some interesting facts about his own company were made public for the first time in this statement, which is remarkable for its frankness and daring. In it the president admits that his company has not paid any dividends whatever for over a year and that there seems to be no hope of paying any until something is done to improve conditions.

"I am not squealing, I am not misrepresenting," says Mr. Laemmle. "I am publishing some plain truths which should have been published long ago. Today, the industry is closer to death and disaster than it has been for ten years. It needs and must have an operation that will either kill or cure, completely. Raising all admission prices is the operation that will either kill something that is already sick, or else put it on its feet again. We have nothing to lose and everything to gain. Let's operate!

"All motion picture companies, by publicizing their gains and making much of their profits, have lost the sympathy of the people, who look upon them as bloated plutocrats. A failure is never mentioned, but a picture which succeeds is always talked about.

"So far, I have only spoken of all companies. But now I will confine my remarks to the Universal and give a few doses of the plain bitter truth, in the hope that it may help a very bad condition.

"In spite of the elimination of waste and extravagance, our expenses have constantly advanced so that we have not paid a cent of dividends on either common or preferred stock for over a year. We have had to discontinue our one, two and three-reel pictures because we lost $3.08 on every positive print sent out. And we were sending out twenty-five thousand a week.

"The only remedy for the evil is to get more money from the public. The theatres at present are giving their patrons better pictures, better music, better surroundings, better everything, but the advance in admission prices has been ridiculously low.

"One theatre such as the Rialto pays its stockholders more cash dividends than a world-wide producing and distributing company such as the Universal! A tremendous organization, with offices in every part of the globe, with seventy exchanges in America alone, employing thousands of people, releasing two million feet of positive film a week, operates on such a close margin that it cannot pay as much in dividends as one lone theatre!

"While I have no right to speak for any company other than the Universal, I feel convinced that the condition I have described applies to nearly every company in the field.

"We have all kept a stiff upper lip and made a monumental bluff at prosperity. By a foolish silence and a cowardly fear we have permitted the whole world to believe that all of us were coining money as in a mint.

"I seriously and solemnly venture the prediction that all of us, the producers, exhibitors and distributors, will become ripe for the receiver unless all of us get more money from the only source it is possible to get it from—the public."

LOS ANGELES HAS FILM CENSOR

LOS ANGELES, Cal., Dec. 25.—The City Council, by passing an ordinance creating the position of Film Commissioner, has defeated the efforts of A. H. Woods to show the film "Free and Equal," over the protest of the city government. By this action the City Council re-establishes film censorship in this city. The ordinance gives the new commissioner absolute control of film exhibitions here as no film may be shown in Los Angeles without his approval. The incumbent of the office will receive $175 per month and to defray the expenses of running the new department a license fee of 25 cents will be charged for each film inspected.

SUES THE UNIVERSAL

The suit of Florence Lawrence against the Universal Film Co. will be decided some time this week.

It appears that, according to a contract made with the Universal, Miss Lawrence was to receive $250 a week, to be raised to $500, which agreement never became effective. Miss Lawrence is suing for $15,000 for breach of contract.

FILM STAR LEAVES ONLY $500

Florence La Badie, motion picture star, who died last October at Ossining, N. Y., from injuries received in an automobile accident, left an estate of only $500. This was revealed in the surrogate's court last week when Mrs. Amanda Victor LaBadie, mother of the deceased actress, asked Surrogate Cohalan for letters of administration.

MARY PICKFORD STARTS WORK

Work on Mary Pickford's latest picture has been started in San Francisco. It is called "Amerilly of Clothes Line Alley," and is a story of the two classes of society. The part that Eric Campbell, who was killed, was to play will be taken care of by Thos. H. Wilson.

BOARD PRAISES "THAIS"

The National Board of Motion Picture Review has put its official O. K. on Goldwyn's production of "Thais," with Mary Garden. The picture has been hailed as one of the most artistic productions of the decade.

VITAGRAPH AT WORK ON FILMS

Vitagraph has started the new year by putting seven companies to work making pictures. There will be two super reel features, four regular Blue Ribbon releases, and a fifteen-episode serial.

RIALTO HAS HONOR ROLL

The Rialto Theatre has an honor roll on which the names of the men who have entered the service of the United States are inscribed, along with a quotation from one of President Wilson's speeches.

GREENE NOW HEADS PARAMOUNT

Walter E. Greene, president of Artcraft, is to be the new head of Paramount Pictures. He will replace Hiram Abrams, who resigned.

"WON'T RE-TRY BRENON CASE

Justice Newburger in the Supreme Court signed an order denying a motion for a new trial in the case of George Arliss against Herbert Brenon, which the latter lost last week.

FOX HAS NEW DEPARTMENT

William Fox has opened a publicity promotion department, the purpose of which is to help exhibitors exploit that firm's productions. The department is in charge of J. J. Raymond.

TOTO FILM NAMED

The name of Toto's first Pathé picture is "The Movie Dummy." It is a picture dealing with movie life.

MOTION PICTURE NEWS—CONDENSED

Ben Stern is now with D. W. Griffith.

Mutual's service flag has twenty-eight stars in it.

The next Pauline Fredericks picture will be "Madame Jealousy."

Jack Newton will be seen in a leading role in "Under Suspicion."

"Out West" is the title of the next Paramount Arbuckle release.

Ann Penington's next picture for Paramount will be "Calvary Alley."

The first release, by Pathé, of Fannie Ward's pictures will be "Innocent."

The next Victor Moore comedy release will be "Oh, U Boat," on December 31.

Harry S. Northrup will be seen as Roger Carmicheal in "The Eyes of Mystery."

"Mary 'Gusta" is the title of the next Paramount release starring Vivian Martin.

Pathé will shortly release "The Other Woman," with Peggy Hyland and Milton Sills.

Wallace McDonald has been added to the large playing force of the Triangle studios.

Jesse J. Goldburg has been appointed exclusive sales representative for Ivan Films.

The Strand, New York, has booked the latest release of Pathé's newest magazine, *The Argus*.

"King Bee Waltzes," written by Billy West, will be ready for publication on January 2.

J. Stuart Blackton has arrived in Hollywood to make the next Parker picture, "Wild Youth."

Dorothy Dalton's next picture will be "Flare Up Sal," a western picture of the early fifties.

Charles Lynch, Metro chief property man in New York, has been married to Frances O'Hair.

Madge Kennedy has almost completed work on "Our Little Wife," her latest Goldwyn picture.

The new Paralta studios in Los Angeles are completed, and in use, one of them by Bessie Barriscale.

Evelyn Brent will play the part of Almea Peterson in Metro's picturization of "Daybreak."

Mildred Davis will play the part of Margery Gordon in "The House of Hearts," with Viola Dana.

A new series of travel pictures, by Burton Holmes, will be released in January by Paramount.

The Triangle Scenario department is busily at work preparing many new stories for Triangle features.

Anna Little, who is to play opposite Wallace Reid in his newest picture, has arrived from California.

Tom Walsh, formerly casting director for Biograph and Metro, is filling the same position for Thos. H. Ince.

Vitagraph is making a production of George Randolph and Lillian Chester's novel, "The Wild Strain."

Thos. H. Ince was presented with a mink-lined automobile coat for Christmas by members of his company.

Goldwyn reports the arrival of its pictures in Australia and the Orient, and of private showings in those places.

Miss Katherine Russell Bleeker will be the new manager of the Broadway Theatre, showing Universal features.

Camille Ankewich will hereafter be known as Marcia Manon, due to the difficulty of pronouncing the first one.

E. Magnus Ingleton, author, is at work on a story as yet unnamed, and "My Prisoner," a woman crook drama.

Goldwyn is arranging to send a special print of "Thais" to Paris so that its author, Anatole France, may witness it.

George Hill, who was connected with the Goldwyn studios, is now a second lieutenant in the U. S. Signal Corps.

Sidney D'Albrook will be seen as a plainclothes man in "Under Suspicion," the forthcoming Bushman-Bayne production.

George Periolat, American Film Company character actor, spent Christmas with his aged godmother in Watertown, Wis.

Ivy Ward and Charles Crumpton, child stars, are left alone of their line. Charles is the last Crumpton of Ilford Essex, England.

Albert E. Smith, president of Vitagraph, suffered several minor injuries when his auto crashed into a telegraph pole last week.

Lucian Littlefeld, picture man, has earned a commission in the aviation service. He was formerly in the Ambulance Corps.

Albert Shelby Le Vino, Metro scenario editor, left for Hollywood to take up his duties as assistant to B. A. Rolfe, last week.

Clifford Bruce, who played the part of Ben Boone in "Blue Jeans," appears opposite Viola Dana in "The Winding Trail."

Kenneth B. Clarke, author of "Until They Get Me," is preparing the scenario for "Blue Tatooing," another of his stories.

"Heroland," the bazaar recently held in New York, will be reproduced in the next Norma Talmadge release, "By Right of Purchase."

There was a private showing last week of "His Robe of Honor," with Henry B. Walthall, for the benefit of several large exhibitors.

Sam Rork has assigned himself to a desk in the offices of the Sennett Theatre, Los Angeles. He is handling the Al H. Woods attractions.

Julian M. Solomon, of the Artcraft-Paramount service department, was married last week, and is now on a two weeks' honeymoon.

Al. Christie has signed Bobby Vernon for the "Christie Comedies." Bobby is one of the youngest and most popular juvenile comedians.

Theodore Roberts and Louise Huff are two of the featured players in the coming production of Sir Gilbert Parker's novel "Wild Youth."

Arthur Guy Empey, author of "Over the Top," has been engaged by the Vitagraph Company to appear in the film version of his work.

B. A. Rolfe, head of Metro's Western interest, was in New York recently to attend a meeting relative to production plans for the new year.

Robert T. Kane, vice-president of the Paralta studios in Los Angeles, has been made sergeant-major of trains at Camp Lewis, Washington.

Harold Lockwood and company are now in Maine taking the exterior scenes for "Broadway Bill," the interiors for which have been finished.

Rowland Lee, former leading man at the Triangle Culver City studio, has joined the colors and is stationed at Camp Gordon, Atlanta, Ga.

Martha Mansfield has been engaged as leading lady for Harold Lockwood in "Broadway Bill," his latest picture, which is now in the making.

The next Paramount release starring Wallace Reid will be "Rimrock Jones." The scenery for this production truly resembles a Western town.

Margaret Mayo and A. M. Kennedy were the guests of honor at a banquet given by Goldwyn employees the other day. They each received a loving cup.

Paralta has had to order a large number of positive prints of "A Man's Man" and 'Madame Who," owing to the large demand for those productions.

The supporting cast for the next Eltinge picture, "The Widow's Might," is Florence Vidor, Gustav Von Seyffertitz, James Neil, Mayme Kelso and Valerie Thew.

The two comedy releases for this month by Vitagraph are "Dummies and Deception," on December 24, and "Stowaways and Strategy," on December 31.

Florence Short, stage and screen vampire, is the heavy in the new Secret Service serial that the Whartons are producing. It is called 'The Eagle's Eye."

There was a special showing this week of the new King Bee comedies, called "The Candy Kid" and "The Slave." The last one will be released without any sub-titles.

Ruth Stonehouse is soon to tour the larger cities of the United States where she will appear at the different theatres, meeting the exhibitors and exchange men.

Violet Mersereau, Bluebird star, was the hostess at a ball given by the officers of the 230th Company, Camp Upton, on Christmas Eve. She was accompanied by her sister.

Walter W. Irwin, general manager of Vitagraph's distributing organization's home office, was the recipient of a library desk set from the workers in the office for Christmas.

The cast of the Herbert Brenon production, "Empty Pockets," is Bert Lytell, Barbara Castleton, Ketty Galenta, Susanne Willa, Peggy Betts and Malcolm Williams.

Art Rosson has been promoted by Douglas Fairbanks, and is now a full-fledged director. He will begin work at once and will receive any help that can be given him by Allan Dwan.

"Hooverizing the Home," a one-reel comedy by C. B. Hoadley, is being filmed by Eddie Lyons and Lee Moran, who play their own leads with Gladys Tennyson in their support.

Hugh Jeffrey has a leading part in the forthcoming Metro Bushman-Bayne production "Under Suspicion." He plays the part of a crook valet, who is the head of band of criminals.

Frederick Bechdolt, novelist, is studying the needs of the motion pictures at the Triangle studios. He is the author of "The Hard Rock Breed," a forthcoming Triangle release.

The United States Exhibitors' Booking Corporation has had to issue a special print of "The Belgian," in order to gratify the demand for the picture at charity fairs of all kinds.

Joseph Kilgour and Bernard Thompson will play important parts in the next June Caprice picture, now in the course of being filmed at the Victor Studio, that William Fox has taken over.

Jack Pickford's next Paramount picture will be "His Majesty Bunker Bean." It is an adaptation of the play by the same name which recently had such a successful run in New York.

The four Metro Drew releases for January are "Their Mutual Motor" on the 7th, "Why Henry Left Home" on the 14th, "His First Love" on the 21st, and "Under the Influence" on the 28th.

Thomas H. Ince has engaged Melbourne MacDowell, for two years, to appear in Paramount pictures in the support of Dorothy Dalton, Wm. S. Hart, Charles Ray, and Enid Bennett.

Richard R. Nehls, manager of the American Film Company's offices in Chicago, had an article in the *Film Fun Magazine* telling the progress of the motion picture in twenty years.

J. Stuart Blackton, Paramount director, has arrived in Hollywood, Cal., to make "Wild Youth," the third of his Gilbert Parker productions and the first one he has ever made in the West.

In the cast for Vivian Martin's next picture, "Mary Gusta," will be Theodore Roberts, James Neill, Harrison Ford, Jane Wolff, Helen Gillmore, Richard Cummings, Bert Hadley, and John Burton.

James Hobart Hutchinson, son of the American Film Company's president, has enlisted in the army. He is stationed with the first Company Military Police, 310th Train, 85th Division, Camp Custer, Michigan.

Cladys Hulette, and Creighton Hale, Pathé stars, have started work on "Annexing Bill," under the direction of Albert Parker. In the cast will be Marguerite Green, Marc Smith, Helen Tracy, Saxon Kling and Frank Nelson.

Fred Groves, picture star, who made such a deep impression by his portrayal of Pets in "The Manx Man," has joined the British navy. Six members of his family are in their country's service and each has given up stage or screen work to do so.

Ralph O. Proctor, who was formerly with with the head of the Standard Film Company of Chicago, has been appointed head of Pathé's Chicago office. He succeeds C. W. Bumm, who becomes special representative.

At the completion of the Triangle feature, "Her American Husband," the entire company, including the director, were the guests at a Japanese banquet given by Japanese actors who took part in the picture. The guests included, E. Mason Hopper and Mrs. Hopper, O. L. Sellers, Mr. and Mrs. Bryant Washburn, Frank Borzage, W. A. Crinley, Goro Kino, Henry Kotani, Teddy Sampson and Darrell Foss, who played the leads. The hosts were Tom Kurihara, Jack Abbe and Misso Seki.

Companies now working on Triangle pictures include Frank Borzage, who has his company working on "The Work and Its Worth," with William Desmond.

FEATURE FILM REPORTS

"FRAMING FRAMERS"

Triangle. Five Reels.

Cast.

Gordon Travis.....*Charles Gunn*
Addison Hale.....*Edwin Jobson*
Harrison Westfall.....*George Pierce*
Ruth Westfall....s.....*Laura Sears*
Sylvester Brandon.....*Edward Martin*
Lonnie Gorman.....*Lee Phelps*
Grace Garwood.....*Mildred Delphine*
J. Arthur Kingston.....*Eugene Burr*
Mrs. O'Mears.....*Anna Dodge*
Gunmen..... *Verne Peterson*, *Leo Willis*

Story—Story-Farce Comedy. Written by Philip J. Horh. Produced by Triangle, with Charles Gunn and the Triangle Players.

Remarks.

Harrison Westfall is the political power in Bronxtown, and a social climber. His daughter Ruth is to be married to Lonnie Gorman, but he gets drunk and refuses, on the ground that he doesn't care to be a member of the Westfall family. If the story were printed, Westfall would be the laughing stock of the town, and the candidate whom he is grooming for Mayor would have to withdraw.

Gordon Travis, star reporter of the *Evening Mail*, goes out to get the story. Westfall tries to buy his silence, and when he refuses, he is beaten up by Westfall's thugs, and left in a park.

Brandon makes a wager that he can make a gentleman of anyone, merely by dressing him up. Kingston, with whom he made the wager, and he, find Travis in a park, and use him as their tool. He is to play the part of a multi-millionaire, court and marry Westfall's daughter, and then disappear, whereupon, Brandon will show him up and win the election. But Travis, has a head of his own, and, after doing his share for Brandon, gets affidavits from the thugs of Westfall, and the tools used by Brandon, and places himself for Mayor, backed by the independent powers of the town. He shows his cards to Brandon and Westfall, and they, to escape the shame, agree. All ends well.

The acting is good, the story humorous, and the direction and photography excellent. Charles Gunn makes Travis a real reporter, and the rest handle their parts capably. There are several pretty exterior scenes, and the fight scenes are well staged. The end puts a big punch into the story, and gives it the much desired surprise finish.

Box Office Value.

Full run.

"HIS OWN PEOPLE"

Blue Ribbon. Five Reels.

Released December 31st.

Cast.

Hugh O'Donnell.....*Harry Morey*
Molly Conway.....*Gladys Leslie*
Shamus Reilly.....*Arthur Donaldson*
Percival Cheltenham.....*William Dunn*
Lady Mary Thorne.....*Betty Blythe*
Patrick McCormack.....*Stanley Dunn*

Story—Irish comedy-drama. Written by William Addison Lathrop. Produced for Vitagraph by William P. S. Earle. Features Harry Morey and Gladys Leslie.

Remarks.

Hugh O'Donnell is the village blacksmith and ringleader. He is in love with Molly, a neighbor. Lord Percival, who owns all the land in the vicinity, is as thorough an aristocrat as can be found, and very intolerant.

One of his game keepers shoots a villager for poaching and a mob goes out to lynch him. Hugh, who is in the manor, having been invited there by Lady Mary Thorne, Percival's cousin, prevents them from doing so, and incidentally rescues Molly from harm at Percival's hands. He turns Percival over to the constable and then he and Molly settle their differences, and all ends well.

The picture is a fair feature, because the story is full of humor and there is just the right amount of dramatic flavoring to make it balance. The scenes are typically Irish, as far as the village ones are concerned. The direction and photography are good. The situations are all well brought out and the parts well handled.

Box Office Value.

Two days.

"MAN ABOVE THE LAW"

Triangle.

Released Jan. 6.

Cast.

Duke Chalmers.....*Jack Richardson*
Esther Brown.....*Josie Sedgwick*
Natchah.....*Claire McDowell*
Tonah.....*May Giracia*

Story—Dramatic. Written by Lanier Bartlett. Produced for Triangle by Raymond Wells. With Jack Richardson and the Triangle players.

Remarks.

Duke Chalmers, who, due to some misfortunes and disappointments in the East, hates women, religion and law, is the master of Mesa, a border town. Indians and Mexicans are his slaves, and he rules them through the use of whiskey and debts. He has an Indian wife, Netchah, and a little girl, Tonah, who is the only one that can come near him.

Esther, a missionary, comes to the village to open a school, and at first Duke uses his influence against her, but finally relents and makes all of the children go there. He rescues her from some Mexicans who are having a carousal, and, realizing his love for her, decides to go straight. He sees Netchah attempt to kill Esther. He stops her and she confesses her love for him. Duke destroys all of the whiskey, and with his wife and child goes further West.

This is another of the unusual ending pictures, with a strong heart appeal. Jack Richardson handles his part very capably and makes Duke a strong though misguided character. Claire McDowell makes a fine Indian squaw, and Josie Sedgwick does well with her part. Direction and photography are good, and scenery the same as in most pictures of this kind. Pedro's part is well played, though not large.

Box Office Value.

One day.

"UNKNOWN 274"

Fox. Six Reels.

Released Dec. 16th.

Cast.

June.....*June Caprice*
June, as a Child.....*Kittens Reichert*
Miss Stegall.....*Florence Ashbrook*
Prof. Jim.....*Dan Mason*
Pete Davis.....*Richard R. Neill*
Franz Marsh.....*Tom Burroughs*
Mme. Gordon.....*Jean Armour*
Paul Windsor.....*William Burns*

Story—Dramatic. Deals with institutional life. Written by George Scarborough. Directed by Harry Millarde. Features June Caprice.

Remarks.

Franz Marsh, a violin teacher, lives with his motherless daughter. While on the way to a violin lesson, he is run down by an auto and loses his memory.

Little June, the daughter, is left alone in the world. She is put into an orphan asylum, and, with her, goes her father's violin, the only thing she has to remember him by. As she grows up, she finds life a pretty miserable affair, and so, when she is given a chance to go to the city, she accepts. Davis and Mme Gordon, two crooks, try to sell her to a millionaire, but he really falls in love with her, and proposes. Enraged, Davis tries to attack the girl, and she, for defense, goes back to her father, who has now recovered, and is a well known violin teacher, for protection. He discovers that she is his long-lost daughter, and all ends well.

The acting is good and the story is very true to life. June Caprice is excellent as an orphan girl and Tom Burroughs does a good piece of character work. There are many pretty scenes and the realism is brought out in a remarkable manner. Direction and photography are good. Interiors, pleasing, Supporting cast, all doing character parts, fine. Story has a real heart appeal and many dramatic moments.

Box Office Value.

Three days. Play up Caprice strongly.

"THE GRAND PASSION"

Cast.

Viola.....*Dorothy Phillips*
Dick Evans.....*William Stowell*
Jack Ripley.....*Jack Mullhall*
Paul Argos.....*Lon Chaney*
Boston Kate.....*Evelyn Selby*
"Red Pete" Jackson.....*Bert Appling*
Ben Mackey.....*Alfred Allen*

Story—Drama. Written by Thomas Addison. Produced for Jewel by Ida May Park, with Dorothy Phillips, William Stowell, and an all star cast.

Remarks.

Powderville, built around a powder plant and getting its living and name from it, gives tribute to Dick Evans, who owns the town. His bitterest enemy is the restaurant keeper, Paul Argos. Viola, niece of Argos, is on her way to him, when Pete attacks her. Jack Ripley, who is going to Powdersville, to edit Evans' paper, rescues her.

Evans and Jack get the paper started when Argos tries to murder Jack, because he had refused to quit. Pete, who had gotten into a lot of trouble, is fired by Evans. In revenge, he abducts Viola, with whom Evans and Jack are both in love. Jack and Evans rescue her, and Evans, seeing that she favors Jack, determines that he shall make every sacrifice needed for her happiness. The mob, led by Kate and Pete, tries to burn the town, and get the money collected by the paper. Evans defends himself, and when there is danger of the powder plan exploding, forces Jack to take Viola away. Mortally wounded, Evans tells of his love for Viola. She, seeing that Evans has stayed behind in the flames, rushes back to him, confesses her love, and all ends well.

The only fault with the picture is that the story in places is incoherent, for if Viola loves Evans, why should she make love to Jack? The scenes are typical of the rough town, and the detail is good. Some very good effects are obtained, and the photography is good. The direction is excellent, and the parts are well handled. Stowell makes a fine boss and Chaney does some good character work.

Box Office Value.

Three days.

"BABES IN THE WOODS"

For Special Kiddie Feature.

Cast.

Roland, *Hansal*.....*Francis Carpenter*
Rose, *Gretel*.....*Virginia Lee Corbin*
Bad Prince.....*Violet Radcliffe*
Fairy.....*Carmen DeRue*
John Hamilton.....*Herschel Mayall*
Mrs. Hamilton.....*Rosita Marstini*
Mason Hamilton.....*Robert Lawler*
Butler.....*Scotty McKee*
Witch.....*Teddy Billings*

Story—Allegorical fairy tale with modern prologue and epilogue. Produced for Wm. Fox by C. M. and S. A. Franklin. Adapted by Bernard McConville.

Remarks.

Two old fairy tales have been put together, a modern prologue and epilogue added, and the whole turned into a seven part production.

John Hamilton's wife is false to him, planning to elope with his brother. He leaves them, saying he is going to Hawaii. His wife gets word that he is dead, and, as his will gives all to the children, she plans to kill them. But Hamilton returns, and, taking the children on his knee, tells them the stories of "Hansel and Gretel," and "Babes in the Woods." His wife, who sees through his scheme, realizes that she has played a losing game, and repents. All ends well.

These two stories are too well known to need repeating here. The children do good work and the direction is good. This picture will delight the kiddies, and please the grownups.

Box Office Value.

Full run.

"HIS MOTHER'S BOY"

Paramount. Five Parts.

Released Dec. 24.

Cast.

Matthew Denton.....*Charles Ray*
Mabel Glenny.....*Doris Lee*
Banty Jones.....*William Elmer*
Tom Glenny.....*Joseph Swickard*
Jimmie Noonan.....*Jerome Storm*
Mrs. Denton.....*Gertrude Claire*
Mrs. Glenny.....*Lydia Knott*

Story—Comedy-drama. Written by Ruper W. Hughes. Produced for Paramount by Thos. H. Ince. Directed by Victor L. Schertzinger. Features Charles Ray.

Remarks.

Matthew Denton, son of a dead banker, has been tied to his mother's apron strings all his life. His father, when alive, had induced some of the villagers to invest in some oil stocks in which he was interested. The stock has now failed, and the investors demand their money from the banker's widow.

Matthew drives them out and determines to go to Texas and find out what is the matter. When he arrives there he has many bumps and knocks before he fulfills his mission. He is told to get out of town in twenty-four hours by the town bully, and refuses. They fight, and Matthew changes from a timid little kid to a man, and beats the other fellow, winning the love of the girl he wants. All ends well, and Matthew has redeemed his father's good name.

The story is very well told. The acting is up to the usual Ray standard. Direction and photography are good. Scenery for this picture is the same as in most pictures of this type. All of the parts are well taken care of and the picture is up to the usual Paramount standard.

Box Office Value.

Full run. Play up Ray, Ince, and Hughes story.

WALSH CAN'T JOIN GOLDWYN

R. A. Walsh, the director, cannot join the directorial force of Goldwyn Pictures, as the contract he signed with William Fox gives that firm an option on his services, that he was not aware of, and it was only on the arrival of papers and effects from the West, that he discovered the mistake he had made. Samuel Goldfish, president of Goldwyn, released Mr. Walsh from his contract.

MRS. BLACKTON WILL ENTERTAIN

A number of screen stars have been invited by Mrs. Paula Blackton, chairman of the Criterion Club, to a luncheon to be given at the Hotel Plaza Friday afternoon. A few motion pictures will be exhibited and the film industry will be discussed by authorities upon the subject.

FARNUM SUED FOR AUTO CRASH

LOS ANGELES, Cal., Dec. 28.—Franklyn Farnum, youngest of the three film actor brothers, is a defendant in two suits filed in the Superior Court as the result of an automobile accident. The actions are brought by Mary Collins and B. Collins, who respectively ask $5,000 and $3,690 damages.

DONALD CRISP MARRIES

LOS ANGELES, Cal., Dec. 26.—Donald Crisp, the Lasky-Paramount director, and Marie Stark were married last week and are now honeymooning in the wilds of the San Joaquin Valley.

PANTAGES BUYS PATHE SERIAL

"The Hidden Hand," Pathé's newest serial, has been bought by Alex. Pantages for all of his theatres. This includes those he owns in Canada.

HEDA NOVA IN SERIAL

Heda Nova's first appearance for Vitagraph will be in a serial, it is announced. The picture will be in fifteen reels, and is called "The Woman in the Web."

WILSON BREAKS EAR DRUM

Ben Wilson, Universal star, who is at present making "The Mystery Ship" for that company, is permanently deaf in the left ear due to an accident while making the tenth episode of the picture.

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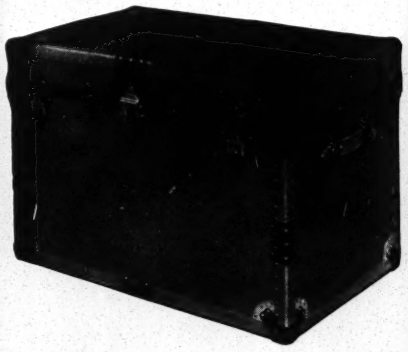

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